

CINEMA

Papers

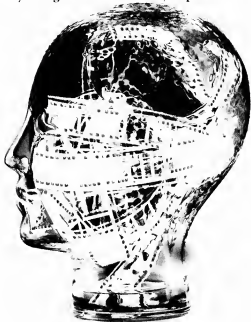


**STEVEN SPIELBERG ON CLOSE ENCOUNTERS
SWEDISH CINEMA • THE AFRICA PROJECT • JOHN DUIGAN
WEEKEND OF SHADOWS • ON LOCATION WITH DAWN**

APRIL-JUNE 1978

ISSUE 16 \$2.50*

If you've got film on the brain, keep us in mind.



If you've got a film project gnawing at your brain and want help, keep us in mind.

Because the newly formed Queensland Film Corporation is here to help. With finance, concessional transport and expertise. Plus many other

tangible forms of film production assistance.

Give Tony Krimmer a call on (07) 224 7018 and find out more about putting pictures together in one of the most exciting and diverse film locations in the world.



CINEMA PAPERS READERSHIP QUESTIONNAIRE

The following questionnaire has been designed for the purpose of providing the publishers of Cinema Papers with information designed to aid them in producing a more informative and entertaining magazine. Your help and co-operation will be greatly appreciated.

N.B. THE FIRST 100 RESPONDENTS WILL RECEIVE A FREE COPY OF THE SPECIAL CANNES FILM FESTIVAL EDITION OF CINEMA PAPERS WHICH WILL NOT BE AVAILABLE IN AUSTRALIA.

1. How frequently would you like to see Cinema Papers published?
 Monthly ☐ Bi-monthly ☐ Quarterly ☐ Half yearly ☐

2. What is your opinion about the price of Cinema Papers?
 Too expensive ☐ Satisfactory ☐ Cash charge more ☐

3. What was your reason for purchasing Cinema Papers?
 Educational ☐ Entertainment ☐ Professional ☐

4. How many people read your copy of Cinema Papers?
 1 ☐ 2-3 ☐ 4-5 ☐ 6-8 ☐ over 8 ☐

5. On average how often do you attend the cinema?
 once per month ☐ 2-3 per month ☐ 4-6 per month ☐
 5-6 per month ☐ over 6 per month ☐

6. What type of films do you prefer?
 Festival/European ☐ Australian ☐ American ☐

7. Do you think Cinema Papers contains too much, too little or enough of the following

	too much	too little	enough
Editorial (ie. articles and interviews)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Advertising	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
International cinema	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Local content	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Technical information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Australian television	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8. What suggestions, if any, do you have to make Cinema Papers a better magazine (please printed reply is again invited)

9. How do you obtain your copy of Cinema Papers?
 Subscription ☐ Newsagent ☐ Bookshop ☐ Library ☐

Friend ☐ Other ☐

10. Name other magazines regularly read

1. _____ 2. _____

3. _____ 4. _____

11. What do you think are the best features of Cinema Papers?

12. READERSHIP PROFILE

SEX Female ☐ Male ☐ AGE under 16 ☐
 16-20 ☐
 20-30 ☐
 30-40 ☐
 over 40 ☐

MARITAL STATUS Married ☐
 Single ☐

EDUCATION Secondary School ☐
 Technical School ☐
 Tertiary ☐
 Post graduate ☐

State other _____

OCCUPATION Unemployed ☐
 Student ☐
 Film industry ☐
 TV industry ☐
 Self employed ☐
 Office worker ☐
 Factory worker ☐

INCOME Nil - \$5,000 ☐
 \$5,000 - \$15,000 ☐
 \$15,000 - \$25,000 ☐
 \$25,000 - \$35,000 ☐
 over - \$35,000 ☐

Name (optional) _____

Address (optional) _____

ALL INFORMATION IS STRICTLY CONFIDENTIAL

Teape or glue this flap

Fold 3

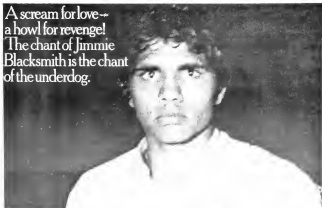
APPRO
STAMP

Cinema Papers
143 Therry Street,
Melbourne, Vic., 3000,
Australia

Fold 2

Fold 1

A scream for love →
a howl for revenge!
The chant of Jimmie
Blacksmith is the chant
of the underdog.



HOYTS THEATRE LIMITED PRESENTS THE CHANT OF JIMMIE BLACKSMITH A FILM BY FRED SCHEPISI STARRING TOMMY LEMMON AND FREDDY REYNOLDS WITH
RAY BARRETT ANGEL & PUNCH JACK THOMPSON STEVE EDGES PETER CARTON RUTH CRACKNELL GORDON ROSEY EL GASTHALE GANDER TOM ROBERTSON PETER WARREN
SCREENPLAY BY FRED SCHEPISI MUSIC BY THOMAS MENDELHUT PROD. BY J. J. SULLIVAN LAM BAKER PRODS. DIST. BY L. F. WENBY BOOKSON
EDITED BY BRIAN KAVANAGH MUSIC BY BLAKE SWEETON STUDIO: E. PRODS. HOYTS THEATRE PRODUCTION DIRECTED BY FRED SCHEPISI PRINTED IN COLOR

A film by
Fred Schepisi

**The
Chant of
Jimmie
Blacksmith**



WORLD PREMIERE: HOYTS CINEMA CENTRE, MELBOURNE, JUNE 19.

The Chasers and Squeezers...

The Brooks White Organisation is in business... the business of promoting and publicising Australian feature films.

What does this mean for producers? Simply a big load off their minds.

No more chasing after publicity when you want to concentrate on getting the product into the can. No more endless months of trying to squeeze that last little promotional drop out of your film when you want to get on to your next project.

We'll do the chasing and the squeezing.

We offer a full range of publicity, promotion and design services. The full gamut from pre-production visuals and media releases through unit publicity title sequences to total advertising and promotional campaigns.

We're an independent fee-based organisation. You'll know in advance exactly what all the promotional work we do for you will cost.

Kevin Brooks is a long-established graphics designer who has already had a lot of experience with Australian films.

David White has had 20 years' experience as a journalist and publicist. Along the way he's been a foreign correspondent, news executive, Federal Publicity Officer of the Australian Labor Party (1971-72) and Media Secretary to the then Prime Ministers, Gough Whitlam (1972-74).

So we've done a lot of chasing and squeezing already. Now we're concentrating our professional energies on the Australian film industry.

The Brooks White Organisation

12 Eden Street
Crowns Nest, N.S.W.
Telephone 922 7607



Do You Have Our New Catalogue?



*All those movies you've always wanted to see,
but didn't know were available on 16 mm.*

WHO'S AFRAID OF VIRGINIA WOOLF?
SECOND
MAD DOG HOGAN
SCENE ON A WET AFTERNOON
A CLOCKWORK ORANGE
PLAY IT AGAIN SAM
ARTHUR'S BUFFALO BILL AND THE INDIANS
SAILORS
THE TENANT
MIAN STREETS
THE LAST THOUGHT
CADDIE
DAY FOR NIGHT
THE GODFATHER Parts One and Two
DEATH IN VENICE
ARREST IN NASHVILLE
O' LUCKY MAN
CATCH 22



PYGMALION
MR DAVE AND MRS MILLER
ALICE DOESN'T LIVE HERE ANYMORE
BETWEEN WARS
THE GREAT DICTATOR
MARK TWAIN, MAE WEST & W.C. FIELDS
CLASSICS
BLUME IN LOVE
THE FJ HILDEN
STORY OF ADELEH
LIVES OF A PUBLIC LANCER
SWASTIKA
WHAT'S UP DOG?
PICNIC AT HANGING ROCK
AMERICAN SWAFFTHS
DISNEY AND WARNER BROTHERS
CARTOONS

Get your copy of the new and revised A.F.H. catalogue, just \$3 plus postage.

(Metropolitan area 75c country areas \$1.10)

SYDNEY (02) 233 5211
BRISBANE (07) 221 0053

MELBOURNE (03) 328 4805

ADELAIDE (08) 223 2294
PERTH (0923) 21 8545

SAMCINE SALES

Elmack

Spyder

The full range of Elmack camera dolly equipment
with a second to none service back up is now
available through Samcine Sales, the sales
division of Samuelson Film Service (Aust) Pty. Limited.

27 Sirius Road, Lane Cove
Sydney, NSW 2086 Australia

Phone: 428 5300

THE SALES DIVISION OF
SAMUELSON FILM SERVICE AUSTRALIA (PTY) LTD.



Alan Wardrope sells films not flags



“Australia’s product line-up at Cannes this year is terrific—eighteen features. Probably the strongest most diverse product list we’ve ever seen.

The Australian Film Commission as merchant banker to the Australian film industry wants to lay a broad carpet of logistic support for the producers and their

product. Nobody goes to Cannes to sell flags, you go to sell films. The Commission goes to help producers sell product. There won’t be a kangaroo in sight!

The support of individual producers’ selling efforts directly or through their agents is the way we’re moving.”

“Speaking of moving. The movement of Jim Henry’s office from New York—the East Coast—to Los Angeles is overdue and I’m pleased it’s now under way. We’ve been weighing it up, looking literally for the best office location for more than twelve months and I’m pleased to say, our industry will now have a base and direct representation in the middle of activity in the biggest English-speaking market and, clearly our biggest untapped potential—the North American territory. The West coast is essential to our marketing objectives and escalating budget realities. We went to the American Theatre Owners’ Convention just last October and, believe me, Jim Henry and I lit some fires, the first shot fired in our planned approach to North America.”

“But back to Cannes: the best product line-up we’ve ever had—we’re screening at the Paris; we’ve had to queue up to get this excellent location. Jim Henry, Ray Atkinson will join me there along with Rea Francis and our bi-lingual office staff. The presentation is going to be strong—I probably don’t have to say it again but—this year—it’s big.”



The cameras rolling on 'The Irishman': The film? Gevacolor Type 680.



When the makers of 'The Irishman' decided to film on Gevacolor Type 680, they were breaking a tradition, and they couldn't be happier with the results.

In the words of producer, Tony Buckley, "the Agfa-Gevaert colour has given our cameramen that extra dimension... rich in greens, browns and beautiful flesh tones... that wonderful

Tom Roberts look of the Australian countryside". Consider Gevacolor Type 680; a high-speed, double-masked original negative film. After all, why stick with tradition?

AGFA-GEVAERT LIMITED MELBOURNE SYDNEY BRISBANE ADELAIDE PERTH

9211



RICHARD
CHAMBERLAIN
IN

THE LAST WAVE

SPECIAL JURY PRIZE Paris International Film Festival

GOLDEN IBEX GRAND PRIX VI International Film Festival Teheran

SPECIAL JURY PRIZE Avoriaz Festival du Film Fantastique

Color processing and sound mixing by Atlab. Where
you know you'll receive professional care and attention.



GIVING QUALITY SERVICE
TO THE MOTION PICTURE INDUSTRY

Atlaf Film & Video Laboratory Service, Television Centre, Epping, N.S.W. 2121, Australia.
Telephone: (02) 85 6224

Contents



Articles and Interviews

The Africa Project	
Vincent O'Donnell	228
"Patrick" — Special Effects	
Patricia Gribb, Scott Murray, Dennis Nicholson	263
Swedish Cinema	
John Donner	306
Inger Bergman Doesn't Live Here Anymore	
Tom Ryan	306
Guadalupán: Interview	
Tom Ryan	310
John Dalgas: Interview	
Scott Murray	312
Fear Cinema	
James Robertson	316
Steven Spielberg: Interview	
Gail Heitwerth	316
Tom Jeffrey: Interview	
Richard Grenas	324
Womenwaves	
Barbara Ayles	328
Fun Periodicals: Part 3	
David Gilbert	332
St. Louis	333

Features

The Quarter Edinburgh and London Film Festivals Jan Dawson	296
Guide for the Australian Film Producer: Part 9 Anthony I. Gilmare, Louis Gort, Ian Gullis	322
Box-Office Grosses Production Report: Dawn Peter Bellis, Scott Murray	334
Production Survey Film Censorship Listings Book Reviews	337 349 381
Children's Film and Television Seminar Film Study Resource Guide New Zealand Report Other Cinema	387 392 373 373

Film Reviews

The Irishman Susan Dermody	355
Mouth to Mouth Jack Clancy	356
Julie Keith Connolly	357
The Mango Tree Sinead McArthur	358
The Locomaker Inge Pruksa	359
Blue Fire Lady Scott Murray	361
One Safe Highway Margaret Morris	361
Listen to the Lion Beal Gilbert	362

[illegible][illegible]

Find cover: Spang from *The Inkman* (see review p. 165) Photograph by David Spurr
Courtesy of Rebecca Ruckler

©2006 Pearson Education, Inc. All rights reserved. This publication is protected by copyright. Any unauthorized distribution or reproduction of this work is prohibited. Printed in the United States of America. This book is printed on acid-free paper. 10 9 8 7 6 5 4 3 2 1

Copyright Clearance Center, Inc., 222 Rosewood Drive, Danvers, MA 01923

—Epidemiology and Prevention—

The Quarter

AUSTRALIAN EMBLEMS

During May 1978 the **WARRIOR** Film Theatre in London will be presenting a selection of Australian feature and short films. The first feature is *Crucible*, a series of 16 short Australian Film, A Weekend feature and the film *White Night* (June 2). Following this will be *Crucible*, a series of 16 short Australian Film, A Weekend feature and the film *White Night* (June 2). Following this will be *Crucible*, a series of 16 short Australian Film, A Weekend feature and the film *White Night* (June 2).

The main aim of the series is to provide a complete update on all aspects of the film in Australia today.

After much study while in school in Australia, as well as the film industry, and the Australian experience of film production, the series should provide a complete update on all aspects of the film in Australia today.

The series will not be exclusively on Australian film, but will include a selection of the best of the film industry in Australia, as well as the film industry in Australia, as well as the film industry in Australia.

The series will not be exclusively on Australian film, but will include a selection of the best of the film industry in Australia, as well as the film industry in Australia, as well as the film industry in Australia.

AUSTRALIAN CINEMA/GRAPHICS SOCIETY AWARDS

The Australian Cinema/Graphic Society Awards for achievement in graphic design and photography in the film industry are presented annually by the Australian Cinema/Graphic Society.

The awards will recognize the best of the film industry in Australia, as well as the film industry in Australia, as well as the film industry in Australia.

The awards will recognize the best of the film industry in Australia, as well as the film industry in Australia, as well as the film industry in Australia.

The awards will recognize the best of the film industry in Australia, as well as the film industry in Australia, as well as the film industry in Australia.

The awards will recognize the best of the film industry in Australia, as well as the film industry in Australia, as well as the film industry in Australia.

The awards will recognize the best of the film industry in Australia, as well as the film industry in Australia, as well as the film industry in Australia.

NOODLEBOOMERBOAT

Following on the *WARRIOR* Film Theatre in London will be presenting a selection of Australian feature and short films. The first feature is *Crucible*, a series of 16 short Australian Film, A Weekend feature and the film *White Night* (June 2).

To July 1977 transformations were made to the propulsion of the 330 Tonn motor with assistance in the form of a new motor, and a new motor, and a new motor.

Eight per cent of the film were distributed to the Victorian Library, as well as the Victorian Library, as well as the Victorian Library.

by major distributors. *WARRIOR* often had more than one distributor. There was a lot of competition for the film, and a lot of competition for the film.

Cuttings

WARRIOR film can be seen in the following form: 1. A series of 16 short Australian Film, A Weekend feature and the film *White Night* (June 2). 2. A series of 16 short Australian Film, A Weekend feature and the film *White Night* (June 2).

WARRIOR

Thirty per cent of the film were distributed to the Victorian Library, as well as the Victorian Library, as well as the Victorian Library.

WARRIOR

Thirty per cent of the film were distributed to the Victorian Library, as well as the Victorian Library, as well as the Victorian Library.

Thirty per cent of the film were distributed to the Victorian Library, as well as the Victorian Library, as well as the Victorian Library.

Thirty per cent of the film were distributed to the Victorian Library, as well as the Victorian Library, as well as the Victorian Library.

LETTER TO THE EDITOR

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

I read with interest a quarter film as a 100 of *WARRIOR* film, and I was very impressed. I was very impressed.

indirectly acknowledge and that a great deal in the marketing of the film, and a great deal in the marketing of the film.

Unfortunately the series suffered from a lack of interest in the film, and a lack of interest in the film.

The series suffered from a lack of interest in the film, and a lack of interest in the film.

The series suffered from a lack of interest in the film, and a lack of interest in the film.

OVERSEAS AWARDS

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

During the past month, several of our films have won overseas awards, and several of our films have won overseas awards.

when the first film was shown in the film theatre in London in November.

The series suffered from a lack of interest in the film, and a lack of interest in the film.

ANNUAL REPORTS

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.

During the past three months, two hundred and fifty reports have been received from the film industry in Australia.



'THE AFRICA PROJECT'

In May 1977, the National Nine Network sent a five-man film crew to Africa to produce a documentary on contemporary Africa. Entitled *The Africa Project*, it was an ambitious first for Australian television. It is now in post-production in Sydney, and negotiations have been conducted with U.S. interests which will assure the series of international distribution and a profitable return — that in itself might be another first.

The subject, Africa as a continental whole, had been tackled only once before. More than 16 years ago, the American Broadcasting Company produced a highly credible, four-hour production, hosted by Gregory Peck. The weakness of this production, however, lay in

the extensive use of commentary. The omnipotent voice-over explained and interpreted the on-screen events, and presented any deep sense of involvement by the audience.

The *Africa Project* relies heavily on the voices of Africans, black and white, for its verbal content. They are the voices of men and women who hold presidential portfolios, work on all rigs in the Sahara, fish on the Mozambique channel, or have seen the tangles of South African policy. They are commentators, capitalists and capitalists.

Africa is an extremely complex continent from every point of view. To distill this complexity to its elements, and then present it

on hand, cold, critical, so that it lives and breathes, and, more importantly, is understandable to an audience who have radically different social and cultural values, is the first challenge.

Moving a mass of men with more than 300 kg. of equipment through 13 countries, keeping them housed, fed, supplied and constantly happy, is a problem of paper and perhaps money, but it is equally vital to the successful conclusion of such a project.

Each production has a unique set of problems, or "opportunities for creative solutions" as an American production manager called them. The following is a discussion of some of those creative solutions

Rowan Ayers - Executive Producer

Rowan Ayers, Executive Producer for Special Projects at TCN Channel 9, came to Australia five years ago. For most of the previous 19 years he had worked for the BBC in London, and had produced such enviable programs as *Late Night Line* Up and the BBC's first forty-two second television, *Open Door*.

In Australia, he lectured at Macquarie University in Sydney, acted as Bruce Gyngell's assistant, he joined TCN 9 in 1976 as executive producer of the National Nine Network's coverage of the Montreal Olympic Games.

"The network not only liked what they saw, but they were also very impressed by the fact that you could gain filming rights by securing a lot of money and by getting an outside line myself to bring a different view to the show."

"At the end of that, they felt that the way I had set up should be kept on. They weren't quite sure why or how, but we had produced something which had been successful, and profitable, and therefore we might do the same thing again without knowing exactly what it might be."

In my view, the most compelling reason, David Selig, Michael Dean, and Sue Huxley broke up before I did, it had sublimed more than 30 projects to the network. One of these, *Deadline Third World*, continued the seeds of *The Africa Project*.

"Africa was, of course, a very important part of the Third World, but I thought we should concentrate initially on our closest neighbors — ones more relevant to Australia — like Indonesia, France, the East, China or this part of the Pacific. But Kerry Packard, on discussing the whole project, quite rightly said Africa seemed to be the most important and that in the next five years it would emerge as a very vital continent of which Australians ought to know a little more."

"Packer is an Africanophile, he has been there many times. He likes hearing, he likes the people and he is very conscious of the emergence of Africa."

"We talked very generously over lunch about Africa. One of his particular suggestions was that we should come up with a program which reflected this life. Africa was not the only dictator in Africa, that we should look for some of the other dictators and tyrants."

"That was all right, and seemed quite interesting at the time, but events overtook this idea. We found it would be difficult — or impossible — to go into those countries."

"The whole idea of Africa became a bit lighter than, and what we thought we would try and do was create an African tapestry, a background news which the events in Africa, and relationships like Mr. Amin's, could be better understood."

"We tried to do the scheme, roughly along these lines, and was approved with one or two minor caveats. It was delayed for a while, for at that point the Nine Network was negotiating for the enormous cricket deal, and they didn't feel up to coping with another, though smaller, project."

"My original thought was that we should get co-production money up front because I knew it would be expensive. Fortunately, the Nine Network was able to disperse with that, and we were able to go ahead in February 1977."

"This, of course, could not be a one-run production, what I needed was a team who could cope with this rather curious and demanding task. We would be away from home, for a long time, in countries of which few, if any of us, had any experience, dealing with problems which, at most, we might have read about in a travel guide book. In addition we would be working in an area, programmatically of which we were not sure."

"We would, of course, be doing a lot of research, but I cannot do that in my own research, then the crew had to be familiar and close enough to reconstruct the program on the spot."

"My first move was to contact an Australian director named Tony Wheeler. He had worked in my group of people at the BBC, and had done a number of interesting, slightly unusual, one-way documentaries. I had admired quite a lot of what he had done, and I thought he might be the sort of person who would bring something new to an African documentary."

"Wheeler had returned to Australia, so I asked him if he was interested, and he was. He and I then worked out the type of people we would like to go to join us. We then saw a number of people and selected a team."

"I think the initial morale problem was a distance. In the first instance, I found it very

difficult planning the production so far from a place of which I knew very little. Australia is not particularly well served with material on Africa. There are only three diplomatic representations in Canberra which were reluctant to observers that we wanted to visit Ghana, Nigeria, and South Africa. As a way, we failed to get into Ghana and Nigeria."

"The research resources were very limited, and apart from a few academics and students concerned with African history or economics, and the odd African migrant who was here, we could do very little about getting a foot for the place."

"Certainly for a program of this complexity we had very little at our disposal."

The production chose London as a base for operations. Most African countries have diplomatic representations there, and there is a wealth of easily available research material and contacts. In addition, with a bit of extra money, and having your credit much checked, you can contact the representatives of the various liberation movements.

London also offered the possibility of having equipment there and saving the cost of freight from Australia.

Mr. Stephen George, a journalist and authority on African affairs, was introduced to proper research links and initial contacts with African governments in selected countries.

Vincent O'Donnell and Tony Wheeler went to London in early May, and the crew followed after being delayed as an airline struck towards the end of May. After a 10-day shoot in Algeria, and some problems with the crew members which accumulated the result of four of the crew in London, Rowan Ayers and Max Hemmer proceeded to Ghana, via Scotland and Scots Links. Attempts to get film permits through London for these two countries had been unsuccessful and as on the spot request was rejected. The attempt was lost, but the trip was of use to the production.

On arrival in Accra, Ghana, Ayers and Hemmer were welcomed without explanation, and departed at their own expense. Thus the crew, who expected to arrive in Accra, were suddenly stranded in London.

In the space of little more than one week the production, which had taken months to devise, was to be of use to the production, and to Korea. From this point on, things went fairly smoothly.

Tony Wheeler-Director

Was "The Africa Project" the largest documentary you have ever handled?

You, though I think every film, in the way that you think about making it, becomes the largest. Each is unique and you have to go through a lot of processes to finish it. But in terms of logistics, the sheer amount of time spent, the amount of footage shot, and the problems, this was certainly the largest.

Africa is an immensely complex place. How did you learn about it?

I had lived in a house in London for about a year and a half with some people who were connected with Southern Africa, so I knew a lot of what was going on there. I didn't know the detail, but I knew the implications of it. I spent almost two months with Suzanne Charpe — sonneteer for 14 hours a day — just talking about Africa.

What I was trying to understand were the peoples — political and social — that existed in all the countries that we were going to, so that when something happened, big or small, I could see whether it was relevant to the film we were making, and how to shoot it to fit into that film.

Did you start with a formal structure in mind?

Originally it was going to be a first-hour documentary. I think I was trying to refine a genre that people are the most interesting thing — that is, people and the environments they inhabit.

There was no scenario as such. What I was trying to do was create circumstances where we could photograph a series of events in some people's lives in a way that showed those events to be controlled by larger principles and forces. I wanted to see what their lives were really like: how they lived and what things mattered to them.

Did you often find you had to rethink your concepts?

I did, because unless you have lived in a country for a long time, all you have to go on is research. If you are going there cold, with only that research, you often find that outside people's opinions don't really tell you what is going on.

Tony Wheeler was born in Brisbane, and after sharing an ABC specialist traineeship with, among others, Albie Thomson, Bob Ellis and Richard Brennan, he worked briefly with the ABC before going overseas — first to Hong Kong, later to the BBC.



School children in a Ugandan village. Tanzania.

Also, things fall apart when you are on location on a job like this and when things fall apart, you have to be able to do something else.

You know Louis Malle's "Providence Inside", and the work of D.A. Pennebaker. Are you influenced by those films?

A long time ago I thought there were many really important things to be said by documentarists, and that in a lot of respects the documentary had been put down by television and the cinema. I wanted to make the documentary cut and look like a feature film. I wanted to use feature film conventions to explain what people were seeing on the screen. To that extent I was very influenced.

As a kid, my parents took me to the cinema a lot and I saw many films by John Ford. I was influenced pictorially and in terms of content. His films had people in them and they had cultures, you not only understood the characters, but also the characterizations.

I also felt there were smaller things in some of the early Ealing comedies. If something was happening in a room, then I really had a feeling of what the room looked and felt like, more than just having bits of it shown to me.

I was also influenced by Peter Watkins' early films — "Caligula" in particular, and "The War Game." I worked with one of Peter Watkins' cameramen, and I think that had a lot to do

with the way I subsequently made film.

You tend to use the wide angle lens as much as possible. What does that lens offer you?

When I was at the BBC a lot of the directors were against the wide lens. They felt it turned a camera into a gun platform, the cameramen standing in one spot and shooting away.

What we wanted was involvement with our subject. We had a very simple principle: if you can't take our camera in to something, then it isn't worth filming.

The wide angle lens offers me a more or less stable frame at a moment's notice, and if you have a reasonably good cameraman, you can be confident of using almost every frame. I take like the depth of field because the audience can look directly at the central subject, as well as then letting their eye wander around it.

Often in documentaries, it is not just what is in the frame that is interesting. The background can tell you a lot about the location and when other people are doing how they react, can tell you a lot about what is going on.

There were no rushes available during the trip. Did that bother you?

When I started on the vision I was working on circumstances which made it virtually impossible to see rushes, so it didn't really bother me. I never like the idea of shooting right through to the end, then sitting down and making a film out of what you saw. But I don't have a hard and fast rule about rushes.

You are now three months into post-production. How fast is that shaping up?

We have six important films that I think are very relevant to Western audiences. They are partly about the impact of Western culture, particularly industrialization, in African countries, and partly about people.

I want the audience to come away with a sense of having met an African and feeling they know about life there. There are really no shocking revelations, but there is a very personal electricity that is lacking in everything else done on Africa.

Michael Edols - Director of Photography

Did you have any problems going from a feature to a documentary like "The Africa Project"?

What is important is that you psyche yourself into a particular channel. When you work as a director of photography on a feature, you work as a "photographer-cameraman" in a situation with someone as free as Tony Whizzler, who he wants to get involved with the people as an opponent thing. You take on a different role. You become more a French-style cameraman.

I think it is very interesting to take someone as well established as Haskell Wexler. He can shoot a feature like *Who's Afraid of Virginia Woolf?* or *Mulian Cook*, yet work with Edols on *Amos* on a film like *Underground*.

Those roles are at the extremes of the cinematographer's art and it took a lot of effort for me to adjust. It was due mainly to Vince O'Donnell, Tony and Peter Levy, who have become a full-time staff of mine on the project, that I was able to psyche myself into the role.

Were you able to draw on your experience in India with *India Australia*?

No. Bob Kingsbury [the director Mike worked with in India] would call a dramatized documentary filmmaker. His work was so well researched that it was like working as a photographer-cameraman.

It was the same on a film we did called *Mr. Brahminism*, which was about this marvellous eccentric, an

Michael Edols is known outside the hard, commercial scene in Australia as a talented cameraman. He has worked for Film Australia and has freelanced in Australia, India and Nigeria. Before "The Africa Project", Edols was Director of Photography on Esben Storm's "In Search of Anna".



Peter Levy shoots the camera operator on the boat at Li and Mei Smith in South Africa.

Austrian Jew, who with his cousin got out of a Nazi prison, escaped to China, and finally ended up in Australia. He invented a mystical language which is used to teach retarded children.

The Africa Project was totally different from all of those and the only way to make the film was to work on instinct.

How did you feel about not seeing rushes?

You are not sent away on a

job as expensive as this unless you are proficient. The problem is not a technical one, but a conceptual one, a lot to do with working with your director and the need to be able to discuss critically where your material is going.

Take the situation we had in South Africa. Vince had taken a crew of Tony, Peter and Jeff to Rhodesia. Kown had gone back to London, and this left Danny and myself working in Soweto. We were working very tight, and getting very close to the marvellous

humanity of the people. We were in their homes and filmed many of the ordinary things about their lives. Now, if the crew could have seen those rushes they would have been in a better position to negotiate the filming of the heavy bit of the white African family in Pottery with what Danny and I had done in Soweto.

There was another thing, too. We were in a country where there was apartheid, so you didn't have the normal kind of relaxing with the people you were filming. There were all sorts of things going on, like demonstrations so your energy became misplaced and dampened.

Seeing rushes builds up your confidence, and that confidence starts you, it shows you the direction you should be going in.

Does this apply to working in other African countries?

Yes. I think it does. Every day was a new experience, and a lot of energy went into relating to people. I think we could have used the support and direction that looking at rushes could have given us. I don't know how we could have done it — it would have certainly doubled Vince's problems. Probably there would have been censorship problems as well.

How about the footage itself?

I think some of the footage is the most exciting I have ever shot, in particular the material in Soweto, and the bit I did with Vince in the markets in Durban.



Filming a Ghanaian market in the back. Tufa seen on the Kofu river at Western Zaire.



Sound mixer Jeff Doring calls some Xhosa children near Ngweni.

Vincent O'Donnell—Production Manager

Vincent O'Donnell is a former consultant to the Australian Film Commission's Creative Development Branch. He has a background in production and direction in films and television, and has worked for several years as an editor.

"I know it is an over-simplification, but the traditional problems of a production manager are to keep the production on schedule, and on budget. *The Africa Project* presented no traditional problems, and my role was more of a *cheerleader*."

"The schedule was a very flexible one to allow for follow-up on good material. The major costs were the wages, accommodation, allowances, equipment hire and travel. If you include in your calculations a daily allowance for stock, then the production cost, excluding post-production, is a multiple of the number of days spent in the field (to a first approximation)."

"Adaptation of bureaucratic inefficiency revealed against our public services are insignificant when compared with the paper war we fought before we left London."

"Anyone who has managed a production in an overseas country will know what I mean. Majority that by 12 and the governments of the problem seem very large."

"Suzanne Croux, war interviewer, had utilized contacts through the London embassies of all the countries we planned to visit. This was done by April. When I arrived in early May, there had been little positive response in some cases. Suzanne and her assistant Nico were still trying to get their first letters acknowledged. It was not always tedious on the part of the embassies, but

simply that the bureaucratic machines grind very slowly, and perhaps even more slowly than in Africa."

"We took this *assault* approach: are necessary in some cases, in others, the approach is sequential. In all cases it was different from another. One's correspondence may be dealt with by a clerk or a problem, a minister or a *secret*, but it takes time, and time is, of course, money."

"The area which cannot be overemphasized is customs clearance on equipment. Customs only because a problem when you arrive at the airport with your 300 kg of gear. Customs work in South Africa (and the consumer wanted to see if the cables fitted the equipment). Cash bonds were required in some countries, and surcharges of one form or another, elsewhere. An one senior Zambian official said to me (and he isn't in our film): 'I corner understand it. All countries think that in the first opportunity you will be selling your soul of trade to the first honest and driver you meet. How could you make your film?'"

"Accommodation was less of a problem than expected. In some cases the Australian High Commission or Embassy recommended places and made bookings on our behalf. Other times we made them by phone, or when I was drunk, one of the production crew arrived ahead of the money, checking out the beds."

"Air travel was the least of our problems. I had open tickets for the proposed itinerary issued in London on British Airways standby. Then it was simply a matter of making a booking and getting the details entered on the appropriate voucher."

Anyone attending this self-paced travel

should get a current World ABC of airline timetables.

"All our gear travelled as excess baggage. At the rate of one per cent of the first class fare per kilo, that is by far the most expensive way. But then it is about the only way you can be more than 50 per cent sure it will arrive with you. That is a universal observation. It applied just as well in Australia as in Africa."

"We got by for the excess baggage. I found a wide of miscellaneous charge orders (MCOs), also on British Airways authority. MCOs are negotiable only with SAA airlines, and you can get caught out on technicalities. Also, the official SAA exchange rate has behind the market rate in the airline's favor. So what you pick up is actually not convenient, you lose in money terms."

"We each carried a quantity of travellers' cheques, but the same quantity of production cash were lost (on a letter of credit). This instrument takes care of the currency control hassles in Africa."

"The letters of credit were set up through the Bank of NSW in London, after direct with agent banks in Africa, or through Barclay's Bank International. Except for the Bank of Africa our letter-evoked in Algeria, the system worked well."

"Ground transport was a real headache, except in Kenya and South Africa, and it would have helped if there had been a motor mechanic on the crew. Where cars for hire were scarce, we used taxis. It is not cheap, but you spend a lot less time waiting than Lind. Kenya or South Africa were also hard to find."

"Communication can be a problem, but there was always the tele for regular messages, and the telephone for arguments. Most holds had both, though the delays going through were often frustrating. Every day was different, and some times you didn't find a candidate about where you might be spending the night—bed, air or wooden box."

"There is a fair amount of pressure in that statement, but it is the moral lesson more than any physical hardship that makes working in an unknown and unpredictable environment difficult."

"Many more things could easily be said. From the production viewpoint, it is vital to realize that you can't run the production as you might in Australia."

"For each country there are different rules and regulations, and different manners. You have to understand the differences, take it to the manner and pace of business, keep cool, and keep smiling. Everything went more smoothly since I learnt that."

PRODUCTION CREW

Prod. Company	Producing and Broadcasting ITCN Channel 96
Director	Yusef Khatami
Executive Producer	Russian Agency
Production Manager	Vincent O'Donnell
Director of Photography	Michael Zorn
Assistant Cameraman/Second Cameraman	Federico Lora
Sound Recorder	Mani Mani (Mali, Jari)
	Jeff Doring (Lulu, Scotland)
	Daisy Moss (Lulu and South Africa)
Editor	Michael Baines
Assistant Editor	Hazel Chubbuck
Research & Liaison	Bernice Groves
Assistant (London)	Jacki Palmer
Runner (London)	Kate Ginnell
Production Liaison (South Africa)	Alan Rupp
Length	Six one hour programs for television
Color process	Eastmancolor 16mm
Programs	Prod-Production

Due for release September 1976



ZAPU leader, James Nkomo



"PATRICK"-SPECIAL EFFECTS

An interview with Conrad Rothmann

THE PLANNING

At what stage did you become involved in the production of "Patrick"?

I came on to the production two or three weeks before shooting with only one week of pre-production in Melbourne. So it was a dead run through the entire film trying to get everything ready in time.

Originally, when considering it from the U.S., the film didn't look very difficult, but when I got to Australia I had a great deal of difficulty in finding things I must have spent at least 50 per cent of my time looking for things I would have at hand in the U.S., or building things I would have easily needed back home.

We have a scene in Patrick where an actor falls out of a window

"Patrick" is a psychic thriller about a young man trapped in a coma. Starring Susan Penhaligon, Sir Robert Helpmann, Rod Mullinar and Bruce Barry, this \$400,000 film is directed by Richard Franklin.

One of the striking features of "Patrick" is its complex special effects sequences, which vary from exploding cabinets, a doctor being flung through space and a couple being electrocuted in a bath. To create these effects, the producers, Antony I. Ginnane and Richard Franklin, hired American special effects expert Conrad Rothmann.

Rothmann has a long experience of effects work on projects ranging from the feature, "The Amazing Doherrmanns", to "Mary Hartman, Mary Hartman" on television. In the following interview, conducted by Dennis Nicholson, Peter Baffley and Scott Murray, Rothmann talks about many of the effects required in "Patrick", how he achieved them, and the differences and expectations of effects work in Australia as compared with the U.S.

In Hollywood, I can go to Joe Lombardi's Rental House and rent a flying rig, put the thing up and fly the guy. Here I had to go out, buy the steel and build the rig from scratch.

A number of things were like that. Patrick also required an air mortar, which is a large tank that is filled with compressed air. I have a quick release valve with a large pressure that releases all the air from the tank explosively, producing a soft explosion. You can load the mortar with dust, peat moss, cork — all kinds of stuff. You get the effect of an explosion without high velocity projectiles. Again, this had to be built specially for the one shot.

What is your procedure once you get a script to read?

I go through the script and look for everything that needs special effects. Once I have decided on



The scene where Patrick smashes his mother (Lynette Ann Kirkwood) and her lover (Paul Young) by pushing a radiator into their bed. The burning hole (bottom right) was achieved by attaching a miniature fire to a heater's wing.

best approach to each effect. I try and calculate a maximum cost what intensity will be involved, and so on. I then have a figure for the whole film.

What was your costing as "Patrick"?

About \$2500 for materials.

How would that compare with an average feature in the U.S.?

It's really hard to say because effects vary so much in some features it is just brief hits or explosions, and the materials might only run to \$500. On other films, there might be a lot of involved effects, that would mean staff has to be built — and that is expensive.

It would have been less expensive to do Patrick if I had been able to rent the air mortar, for instance. I can rent it at home for \$18, but building it here cost almost \$400.

Did you bring costume materials with you for "Patrick"?

Not really, just a few basic coats and three things I didn't think I could get here. I brought a few valves for the air mortar, for example, because I thought they would be too expensive here. Actually, I was so sure I could get just about anything here, I didn't bring a lot with me.

Did you find the costing in Australia higher than you expected?

It went both ways. We had a main war in the film and before I left the U.S. I costed it at \$200 — I got it here for \$100.

THE RADIATOR

How would you describe "Patrick" in terms of the complexity of the special effects?

Some effects were very complex, for instance, an electric radiator had to be thrown into a bath where there were two actors. It couldn't be heavy, or metal, because they had to kneel around, so we used rubber. Because of the weight, we couldn't put materials in a to illuminate the coil, and the idea of electricity bothered the actors. So we accomplished the gag with an approach similar to the Star Wars light sabers.

We used the "Scotch-lite" fluorescent projection material to make the filament coils on the radiator. Then we mounted a filament light and to the lens on the camera and a 45-degree mirror in front of the camera lens — a 50 per cent reflective, 50 per cent transparent glass. This angled the light down the lens axis to light the coils.

It is a technique borrowed from front screen projection. The reflective material reflects 90 per cent of the light that falls on it within a two degree angle from the angle of incidence. It reflects such a hot light that you don't have to send much light down the lens axis to illuminate it. You can, therefore, wash out any spill light that falls on the rest of the set by adjusting the set lights.

It is a terribly complex approach, but it worked out very well.

How difficult is it to light within two degrees?

We had to put a mirror in front of the lens, photograph through the mirror, above the light on the mirror and below the light right down the axis of the lens. A support rig had to be built to support all this in front of the camera.

How do you keep the coil within two degrees when the radiator is thrown into the bath?

The radiator will appear lit anywhere within the field of the camera lens if the light from this fixture on the camera is falling on it. Once the radiator goes into the water, due to the angle of reflection of water being different from that of air, the reflective quality of the Scotch-lite is stored.

This produces the effect of the coils being quenched.

What other effects did the scene need?

As the radiator was supposed to be hot, when they touched it, their hands had to begin to smoke. We used a material called A-B smoke. One component of this smoke is glass at room temp and the other is a 40 per cent alcohol-hydrate solution in water. When the colorless fumes of these two materials meet in the air, they produce a white smoke.

We put the glass acid and on the actor's hands and blew the fumes of the ethylalcohol through a hose to the radiator that was painted to look like an electrical



Showing the bath murder. Note the mirror angled at 45 degrees in the axis of the camera lens. The reflector and illuminated by light focused off the mirror in multiple reflective "Scotch-lite" material. Radiation is standing means, while director Robert Finkelstein watches from the side.



Kathy (Susan Permutz) is created by Ed (Ed Melrose) Patrick

cond. In this way we produced smoke on both actors' heads and on one actor's back. The actress in the scene also had to have the inferior and superior hot back with cascading bones and smoke.

Apparently the actress's hair also catches alight . . .

That was another material foul-up. I had planned to use flesh powder, which is a magnesium's tool. It burns with a kind of orange flame and with the fine particles of ash that you get when hair burns. But I couldn't get any there. I finally found a formula for instant smoke and it turned out to be relatively complex; it was a tiring process. You had to dip tissue in sulphuric acid and dilute

acid, keeping a proper check on temperature.

On the day of the shooting, we were still looking for a solution when I remembered that smokeless rifle powder burns that way, with a splash colour flame that smelt other materials. You can put your hand through these flames while it's burning. So we rigged an electrically-ignited portion of this powder to the actress's wig, and that worked out very well.

What effects were associated with the radiator landing in the water?

We had flash bulbs rigged inside the cabinet to flash. Five wires were run down inside the false

base to fire the bulbs.

Do you regard that a complex affair?

Just more complex than average.

THE AIR MORTAR

What scene in the film required the air mortar?

Patrick becomes enraged in one scene and uses a cabinet full of medical supplies as a weapon. The doors fly wide open and the supplies explode out of the cabinet and fly around the room. To achieve this, the air mortar was placed about two metres behind the cabinet. We removed the back of the cabinet and all sharp dangers or heavy objects from inside. The cabinet doors we operated with remote-control fishing line.

The air mortar muzzle was then filled with five or six thousand pills of different types — plastic pill bottles, cork, towels, anything that wouldn't be a danger to the screens. Susan Permutz. To avoid any injury Susan turned her back to it during the firing, and Patrick directed his eyes.

The mortar had about a 10-cubic ft 10-20 cubic in. of foam, packed up to about 1000 pounds. It exploded in less than a second and blew the shell into through the cabinet into the room. The air blast travelling around the room, lifted the objects and kept them in flight. The plastic pill bottles were light, so they flew around the room.

This scene was shot in slow motion, which enhanced the other worldly quality and produced a very nice effect.

BREAKAWAY GLASS

In a scene like that, would you do a run through before the actual take or just chance it?

In the final scene with the cabinet, we also had a breakaway glass shot. In that case, the economics prevented a run through.

The entire front of the cabinet was to-built with balsa wood and a breakaway glass commonly called candy glass. It used to be window of sugar, but now it's plastic.

I would estimate that the glass, with labor and materials included, was worth about \$300. I took one shot at it and that was it.

Besides, Susan wasn't too crazy about the air mortar firing at her back from a distance of only about three inches. To tell her it was, I

loaded and fired it at myself from about two metres so she could see what it was all about. But I knew the woman's about to die in a scene because, although I don't do any losing damage, some of those objects hitting do sting you — there's quite a bit of velocity involved. So we went for it once and got it. We ran two cameras.

You had to get the glass made here . . .

Yes. The material used in the U.S. is PS2, a polystyrene laminated in plastic. It was used in printing ink manufacture, but not very more. All the effects men in the U.S. who had any money and knew that it was being discontinued bought great stacks of it. It's no longer available off the shelf.

When I visited glass, I have to buy finished articles — window panes, bottles, and so forth. I can't buy the raw crystals to make it.

Over time, this have been using something called Santalite, a Monsanto plastic which is similar, but is much more fragile and harder to handle. You can't cut it as large a pane with it, and when you melt it to cut the article, a great off formaldehyde fumes, which are awful.

They are very destructive to machine operations, and burn the eyes, nose and throat. It's very hard to work with, but that's what we had to use. We put Kent the face manning all the time, blowing the fumes away from us.

Chris Murray, an effects man from Sydney, has been having success with a Mold plastic called Alpha-Mold-Synthetic Resin 18. I haven't have the Santalite problem, but has a slower melting point and that might be a problem with hot studio lights. He has given me a sample to try at home.

Did you make an arrangement with a plastics firm in Melbourne to do the ordering?

No, I went to Monsanto and bought the plastic. I then built a casting table which was a 12mm track aluminum plate slightly larger than the largest glass needed. The plate is heated up to about 335 degrees Fahrenheit (163 degrees Celsius) and the polystyrene stretched on a wooden frame. The melted plastic is then poured on the polystyrene on top of the aluminum plate.

It has to be done this way because if you tried to pour on a still surface, the plastic would just sink up and not spread out. I doubt a plastic firm would want to bother with it because it's a small volume job and a pretty specialized technique.

Continued on P 177



Kathy (Susan Permutz) and Dr. Wright (Robert Duvall) Patrick



SWEDISH CINEMA

INGMAR BERGMAN DOESN'T LIVE HERE ANY MORE

Tom Ryan looks at recent Swedish Cinema and surveys the latest work of directors Vilgot Sjöman, Lars Lennart Forssberg, Jan Troell and Jan Hjaldfors. He also looks at the first feature of actress Gunnel Lindblom

The international reputation of the Swedish film industry has recently been linked with the arrival of Ingmar Bergman. His prominence is readily understood, yet one does not need to be a film scholar to compare the significance of Swedish movies such as *Victor Sjostrom*, *Nazare Sitter*, *Åke Sjöberg*, *Åke Kahlén*, *Jan Troell*, *Bo Widerberg*, *Greta Garbo*, *Ingrid Bergman*, *Mia von Sydow*, *Liv Ullmann*, *Bibi Andersson*, *Gunnel Lindblom*, *Mia Zetterling*, *Sven Nykvist* — the list of familiar names is far from complete.

Consequently, not all have achieved a maturity of their craft in Sweden. So their importance to the historical status of Swedish film ought to be noted.

The Swedish Film Institute has made considerable efforts to promote the "new Swedish cinema" over recent years. A season in January this year at the National Film Theatre in London, followed in earlier years in April, 1973, won public response and gave exposure to a number of films which suggest, despite Fernando's pessimism, that a rich film tradition has been passed on.

Gunnel Lindblom's first film, *Paradise* (1977), calls attention to what appears to be a major theme in the new films — the examination of the private retreat, and its transient existence as a way of "pulling the threads" in the disorienting realities of contemporary society. In *Paradise*, these realities exist within a hidden machinery of repression which has lost in conflict the values of the past and the emergence for change.

They make no facile distinction between age, as representing the old way, and youth, the new. Nor do they simply identify the traditional way as the recent from reality and the confrontation with this as positive. The world created by the film is far more complex. Behind the credits, a series of small

drawings evoke a childlike perspective on the country house in the Swedish Archipelago, the location for the summer holiday rendezvous of four generations of a middle-class Swedish family. The film's first sequence thus opens out the tensions which pervade the film — a middle-aged doctor, Katha (Birgitta Valberg), awaits her night in the comfort of her "paradise place", complacently observing in response to the criticism from her long-standing friend Emma (Liv Ullmann), that "a legend can't change her age?"

The two women share a generation, but are divided by two sexual positions and by the attitudes apparently attendant upon them. Katha has a comfortable practice, while Emma's life is committed to the care of juvenile delinquents. Katha's view of the world is closely linked to the reverence of the drawings, while Emma sees them as a facade.

During the course of the film, we come to share Emma's perspective: the family's holiday is a performance of rituals whose temporary service to threat dissolves beneath the surface. The adherence to rule (the father's daily hosting of the Swedish king, the ceremonial bathing, the family lunch around the long table in the garden, the afternoon walk) suggests the security of belonging to a traditional way, but also works against anything but the most superficial unity. The film's function is possible for modern Sweden is unambiguous but unresolvable.

Ironically, while it is the outsiders who denude the precarious balance of the family relationships, they are linked by their desire to belong, to become a part of the warmth of the gathering, even as they recognize it as "a hollow ideal."

Emma comes to visit, weary and disillusioned, in search of a haven. "I'm alone with the house after me." Privately she

confesses her despair to Katha — "I am under in the machinery" — it is a time when Katha's recognition that she cannot forever explain away the ailments of the world as "the pains of adolescence", or put them at bay with a prescription, indicates a contention awakened by the sounds of reality.

One of the most attentive qualities of this film is its attention to the details of character, especially in the minutely sympathetic portrait of the two women sharing and sustaining an affection in the face of their potentially divisive social attitudes. The survival of this relationship, though it is thrust into the background in the film's second-last image, is vital within the pattern of relationships established by the structure of Ulla Jonsson and Gunnel Lindblom's screenplay.

In the shadow of the desire for contact between couples and groups, though that contact is as likely to generate conflict as it is unity, the film will escape the criticism of those who should construe it. Those whose private anguish enforces a retreat from community and those whose commitment to the future is pursued alone are doomed. Emma's introspection is self-destructive, and King's directives to the men from space to destroy "parasitic places" represent revolutionary fantasy rather than a practical and fundamental reconstruction.

Though Lindblom closes the film on a freeze frame of the isolated King, it seems to me that the thrust of the film has been towards Katha's awakening. The future is not to be found in the unbreakable delinquency of the boy (such pessimism is unacceptable in the context the film has established), but in the sort of discovery through others which marks Katha's progress in the film.

Norwegian director, Aage Brænne, was



Birgitta Valberg as Katha in Gunnel Lindblom's *Paradise*.



Aage Brænne's gentle and violent depiction of royal indifference. Liv Ullmann and Jan Troell as Emma and the father.



Don Sjöman in Jan Hjaldfors' *The Last Adventure*. The movie made one miracle of the young Swedish director, Hjaldfors, is the most officially opposed.

Lilla Kevén in the title, *Mama*, in Marianne Ahnér's *Dear and Far Away*

inspired by the Swedish Film Institute to direct *Den Allvarsamma Leken* (*Games of Love and Lowliness*, 1977), based on Hjalmar Soderberg's novel, *The Serious Game*. Thematicity is in his *Paradisiör*, in that it seems to have been constructed as a response to the question (articulated by one of the characters in the film's opening sequence): "Do you think we could trust a world only for ourselves?" However, it is quite unlike *Paradisiör*, its style is far more distancing, its narrative elliptical, and its characterization little concerned with a rounded psychological verisimilitude.

Its formal motifs are most apparent in the film's visual suggestion of the importance of its central character, Arvid (Stellan Skarsgård), as suggested by the recurrent references to the significant moments in history (1894-1905) which occur around him. The sequences of images are constantly reducing wide shots to alternating close-ups or two-shots of Arvid and his women, while the narrative movement of the film places those intense images in the broader context which dwarfs the significance we might wish to impose on them.

The distancing effect of this movie needs to be further reinforced by the use of the omniscient. The voice-over plays with our responses — assuming omniscience, it moves from a simple description of Arvid's actions to an explanation of his psychological state, appearing to be, even the film's subjective material, but, in fact, remaining subservient to it.

Thus the narrator can observe Arvid's decision to "let chance prevail", a man become his consciousness — "I cannot love but I can perform the acts of love, as monkey games and pantomime", but it cannot see that Arvid's surrender to the fate and his frustration at his inability to feel as he believes to recognize his acceptance, his place in the world around him. Arvid's use of the narrator here corresponds to Sverre Kubrick's utilization of the device in *Bary Lyndén*.

The film is both gothic and status in its depiction of an all-too-familiar male consciousness. It is impossible not to note what happens to Arvid, and he is not solely responsible for the failure of his relationships. But we are also forced to recognize his characteristics in his reluctance to come to terms with his (usual) restlessness, and his inadequate perception of himself.

Needle, in a text which is coherent with the female consciousness in so profound a way (especially in European cinema, but also in the American cinema which is prepared to look outward), a number of these Swedish first could be described as studies of male consciousness.

Convinced, Agneta Arvid's film makes Arvid its focus, and Jan Hultén's *Det Sjätte Avenyret* (*The Last Adventure*, 1973) transforms what, at first, appears to be the material of male romantic fantasy into a reflection on that. The central character, Jerro (Göran Stenert), appears at first

planned to be a familiar figure of youthful audacity. But as his calm exterior changes to behavior spurred by vulnerability and violence, what had seemed to be a healthy and rational disrespect for convention becomes, in retrospect, evidence of his irresponsibility, his way of constructing a religious self-image.

Lars Persberg's *Mamigamans med Fanny* (Robert and Fanny 1977) can also be described as a film about male obsession. Robert (Toremy Johansson), captured by the onset of middle-age and by his small ability, belongs to a life full of unconsumed hopes, of ambitions tentatively held and then abandoned. Like father, dying of a respiratory condition, reminds him of a childhood of repression, not that of being physically punished, but of being denied information (especially sexual) about the world.

His wish to the hospital become paragon into his consciousness, expressions of his resentment at his upbringing. His outbursts there define him as personal hostility to his father than his fascination at the barriers to understanding himself, felt but scarcely recognized. His affair with the nurse, Fanny (Helen Schell), reveals to him the immediate inadequacy of his marriage, and, more, the fact that he is responsible for that.

His desire to see that it is a retrospective, his inability to communicate, which destroys both his relationships. His tragedy is that, while grasping all of this, he is unable to change, his anguish becoming that of a series of Swedish society quite foreign to that of Bergman's articulate bourgeoisie, who, if they can do little else to help themselves, can certainly give voice to that which troubles them.

His place of work is filled with the everyday performance of people disinterested with their lives, albeit unconsciously, a place in which the nurse Robert sees he does not belong, but from which there is no escape, escape. Like the mother in *My Mother's Maiden Pa Taket* (*The Man on the Road*, 1976), like Arvid in *Det Sjätte Avenyret* and King in *Paradisiör*, like the son in Hans Albrechtsen's stunning black comedy about capitalism, nature and revolution, *Agnes Az Last!* (Egg! Egg! A. Hårdbolet Skop, 1978), like "the realist" (Robert Forsell) in *Mamigamans med Fanny* (1976) when he believes that his first has been betrayed by his name, *Mama* (Lilla Kevén), Robert's repressed emotional life explodes into violence. After Fanny leaves him, he returns to the cottage that had provided a home for their affair, and, in a particularly disturbing scene, vents his fury upon it.

Continued on P.287



Lars Persberg Persberg's study of male obsession Robert and Fanny with Toremy Johansson

Jan Thorsén in *Beast*, a "life testimony"Walter Rönk in *Vidare Sönder* *Tak* to suggest us being here the experience of sexual liberation

SWEDISH CINEMA

GUNNEL LINDBLOM

Respected for her striking performances in many Bergman films, including *The Silence*, *The Seventh Seal* and *Winter Light*, actress Gunnel Lindblom has turned to directing. In the following interview, conducted by Tom Ryan, Lindblom discusses her first feature.

Where did the idea for the project come from?

I had directed several theatre productions when I suddenly felt very curious about making a film. I formed a group with some actors and writers, one of whom was Ulla Isaksson who had written *Paradise Place*, a well-known Swedish novel.

We decided on this story and started to work on the script. It wasn't easy to raise the money because many people felt on one would want to see a film about middle-aged women. So you see, even in Sweden the subject was thought unusual.

Finally we got Swedish television interested and were able to make it.

How difficult is it for producers to raise money in Sweden?

Very difficult. In Sweden there are only two million people, and it is almost impossible to make a film which can get its money back there. One can perhaps tell the film abroad, but even this brings in very little money. So in the end you have to count on a loan, and the effectively means you must have Swedish Film Institute involvement.

That must pose many problems for filmmakers if their film doesn't meet with the approval of the Swedish Film Institute...

Yes, but the Institute has rather firm ideas about the kind of films that should be made. One, therefore, has to try and fit in with that limited approach.

Are there many filmmakers in Sweden who want to make films, but can't find the funds?

Yes. That very thing are being made in Sweden is in itself a miracle. Last year we made about 20 serious films, now they are saying we cannot afford more than 12 or 13 films. The situation is very difficult and you have to be strong to get through it.

What assistance was Ingmar Bergman in getting your film made?

He said he liked the subject and that it was important because people takes to her — it is more difficult to see "me" if he says "yes".

Was he looking over your shoulder while the film was being made?

No, not at all. I was free to do

what I wanted, which surprised me. But a week before I started shooting Ingmar had a problem with his car and he left Sweden for Germany. I had to keep in contact with him by telephone. I don't know if that was good or bad, but fortunately I was helped by a very good crew.

Would you say that the way you respond to characters in your film has any similarity with the way Bergman approaches his characters?

No, I think we have very different approaches. He is much more interested in a kind of metaphysics, even though religion is in his past, he is very marked by it. We also come from very different social backgrounds, and I am probably more interested in social problems.

One of the things I found jarring

in your film was the girl's dream about Vietnam and the boy watching the Beirut footage on television. They seemed to me an unnecessary movement outside the film's framework...

The dream is only a very simple way of telling of people who try to protect their own worlds, their islands, or, if you like, their privileges. The young girl is the one who has contact with the outside world; whereas for the boy television is a kind of screen. He can't live the family life he is supposed to live because he is too hurt by influences from the outside world.

The film sets up two opposed points of view: Emma, who for a major part of the film is rejecting the machinery of repression, and Kathi who is an embodiment of that machinery. Do you identify with either of those two



Gunnel Lindblom

PARADISTORG

En hel av Gunnel Lindblom och en annan av Ulla Isaksson
 Regina Velling • Sil Rind • Margaretha Byström • Agneta Renander
 Inga Randers • Solveig Ternström • Dagmar Lind • Holger Löwenstam
 Per Myrberg • Göran Strangertz • Oscar Ljung
 FÄRÖ: Fred Cernomogov/Magnum 55 • Olof 55

characters?

I identify with both of them because I think I am perhaps too much like Karna and not enough like Emma. The discussion between the two women is, therefore, really a dialogue I have inside me.

I was disturbed by Emma's surrender to the machinery at the end . . .

You shouldn't see Emma as a heroine of any kind because she has a different kind of contact with reality than does Karna. Emma is fooled and torn by Karna and is very dispirited by the end. The work she has done and still wants to do has made its mark on her.

I felt that despite her, but her surrender suggests the film is ultimately saying the noble things she had set herself on were hopeless and impractical . . .

No, it's not hopeless, it's only that she's working all alone. You have to work with people if you want to do what she does. That's the main point for me.

Yet Emma does have an effect on people, as for example when she spells the divorce party . . .

A lot of what Emma and was truthful, but in her desperation she had gone too far. But then, nobody else is doing anything the politicians have failed, the men who're ruling the world is a failure, as is the whole welfare society. It has still not managed to do what is most important.

So in many ways Emma is right, and we can't help, we must, instead, make a bigger effort to convince people we are going the wrong way. If society is not good enough, then we must change it — we can't ignore it.

The film ends with the shot of the desolate King, rather than one of Eva who, in many ways, is a positive character . . .

It depends on how you look at it. To me, King is a very important person, a sort of hero. He is very different from Eva because she is brought up in a milieu where people are secure and articulate about what is happening.

King is quite different: he has no words for his thoughts and he needs violence and aggression. He doesn't accept the way he is treated and rebels, and I think that is very important.

The shot at the end is the film's only symbolic image. For me, the two women have surrendered, they are walking away, and therefore have no more rights to be there.

One can view the summer house as a kind of privilege. The women have married it and, therefore, must leave. So there is only one person left, but he is there because it belongs to him. Now we must wait and see what he seeks to do with it.

You see, these people on the island are a kind of elite and privileged people. They are educated and well off, and they know how to talk. That is why I always have them discussing things.

I think it is a false attitude to say, "You shouldn't have people talking in films, films are images not talk." If a film has something to say, you can use any method you choose to make clear what you want to say.

Are you suggesting then that "Paradise Place" is Swedish?

I don't want to be rigid about it, but it is possible to read a film way I have tried to tell the story very realistically so that one could look at it in a larger perspective as well.

In Karna's discovery of Emma's body, and her chase after King, I see no irony, in that she becomes aware only after it is too late, that just as Emma has given up, so perhaps Karna has just begun to fight . . .

I think it is possible to see it that way. Actually, the making of the book is different, in that there is a kind of reconciliation between Karna and King. However, I found that impossible and false — I don't believe in that kind of openness. So, in association with the author, I wrote a new ending.

Did Isaksson agree about that?

No, not very much.

What about King? He is almost the idealized male, somebody who is outgoing and confident and who can relate to all generations equally well?

Yes. King is very free and kind, but he has chosen a way of being that is okay only for himself — he doesn't attempt to struggle, he just escapes.

In contrast, there is Anita's husband, Kure, who is in some ways a weak character, yet he makes back. In that because he wants to belong to "Paradise Place" like everybody else?

Yes. Kure is very critical about the place, but he cannot leave it. It is the longing for security, of course.

When you made the film did you have a particular visual style in mind?

No. I only knew that I wanted to tell the story as simply as possible. It is not very experimental in that sense.

I wonder that in the theatre you have devised plays by people like Shaw, Brecht, Cechov, and Brecht. Can you motivate how they have influenced your approach to film?

First of all, what interests me very much about drama is its actors. I have them and I love to work with them. In fact, my only anxiety on the line was that I knew I could work with the actors. I wasn't sure if my technical knowledge was sufficient, and I had to trust my crew.

I consider myself an actress and I work in the theatre much more than in films. And if you are used to working with Strindberg or Cechov, writers who really have something to say, then you must be influenced.

I get very impatient with films that narrate, films that are too afraid to say what they are about.

In that respect, the theatre has had a very big impact on me.

Gooden, for example, has taken Brecht into his own form. How do you respond to that sort of filmmaking?

Well, I think you can always use Brecht, and in one respect *Paradise Place* is a kind of Brechtian film. I don't know if anybody around with me. I have even used Brecht in a Strindberg play. I do in Copehagen called *The Fisher* I don't even change a word of Strindberg, but it worked very well. And it always will if you go directly to Brecht and don't learn to let people . . .

I think Brecht is very much misunderstood because after having worked precisely in the theatre he wrote his theories only because he felt obliged to. And as he was German it was difficult for him to write his ideas clearly. So, you have to read Brecht all the time with great care and you will find he is not so cold as people think.

The story that Kure tells about the women on the train reminds me very much of the "Sleepy fuck" chapter from Iron Jong's *Tear of Flying*. Was that a deliberate reference?

Well, that story is in the book, and Uffe Isaksson was well before Iron Jong. It has nothing to do with Jong.

Apart from Isaksson, are there any women who have been major influences on you?

Well, it took a long time before I had the courage to admit that I was interested in directing. My education was as an actress and director, were always authoritarian men.

I worked twice with Mia Zetterberg and she was a great encouragement for me because of her courage. I played one of the parts in her first film in Sweden, *Leaving Couples*, which had a very difficult script, and I admired her very much for what she was doing.

Have you any other projects that you are working on?

I am planning a four-hour film for Swedish television which we are going to make next winter. It is for the Swedish Women's Liberation Movement and should be very interesting.

Many European directors are turning to television . . .

Well, there are a lot of people watching and it is a fantastic opportunity to reach people who never go to the theatre or cinema. I think they are entitled to have something of value to look at. ■



The scene of "Paradise Place" in Strindberg



John Duigan on MOUTH TO MOUTH

Is "Mouth to Mouth" an original screenplay?

Yes. It begins with the idea of four teenagers spending a night on the town, and just extended from that I decided to try and make a film that would involve a fairly well-earning audience in the experience of four sympathetic characters who are trying to get some kind of life going at the lower end of society. Characters whom the middle-class audience generally tends about as careens in the unemployment figures, or kids in the juvenile courts. In all, I did 14 drafts of the screenplay.

Why was that?

Almost all the assignments I received were very positive, but the producers at the Australian Film Commission felt that while it was a good script, it had lacked

John Duigan's "Mouth to Mouth" is the story of two girls who escape from a youth training centre and live in a disused warehouse with two boys. This striking film, made for \$129,000 and on 16 mm, is notable for its technical proficiency, and, most importantly, the excellent performances from the mostly teenage cast.

"Mouth to Mouth" is Duigan's third feature, and follows "The Firm Man" and "The Trespassers". In the following interview, conducted by Scott Murray while Duigan was preparing for his next project, "Dimboola", Duigan begins by discussing the origins of his screenplay.

financial potential. I think the film was knocked back three times on those grounds.

The Victorian Film Corporation, on the other hand, was very helpful. I had several long and useful discussions with people there.

The material I write probably needs a lot of rewriting, and I

believe The Trespassers could have done with another rewrite.

Do you feel a corporation is within its rights in pressuring a writer into reworking a script?

Obviously there are many dangers if a film body starts to

suggest or impose some of its own concepts on the screenplay, a writer could be dislodged from his own personal vision and end up writing something else. If comments are directed towards clarifying the writer's vision, then it can be useful.

One criticism that has been voiced against "Mouth to Mouth" is that it is too deterministic...

I don't accept that as a criticism. One of the most important qualities of the four characters in their terrific vitality and imagination. Given their circumstances, there aren't many options, and they certainly don't ever perceive themselves as having many. Yet, they do come out with some ingenious ways of solving their problems — the way they sing, for example. As well,



Director John Dillgas and director of photography Tim Cowan

the places that they go to on the spur of the moment, are quite exciting and unusual.

But one of the feelings I was after was a real sense of insensibility on the way the action unfolds — an environment created. From the moment they escape from the youth training center, it is noticeable that the girls will be excited again. That is the pattern in reality.

On the other hand, the two guys are on the side. I worked on a radio program for six months in which young unemployed people talked about their experiences.

One of the overwhelming impressions was the feeling of powerlessness and of a basic lack of options. And the longer they were unemployed, the more entrenched these feelings were. It seemed important to get that kind of feeling with Sergeant Tim — a growing sense of frustration.

Yet, one sees in the characters' actions a partial transcending of the limitations. The film is, therefore, very optimistic . . .

I definitely hope people will perceive the optimism which is created in the film. I wanted to generate a lot of warmth between



Serg (Serge Fournel) and Tim (Tim Cowan) in *Mouth to Mouth*

the characters, and while at the finish one of the four characters becomes separated from the other three, even she is not really alone, that the world is making her very hard.

The other three we see still together in the last series of images, and it is clear that they have found a relationship among themselves. They care a lot about each other.

This theme reminds me of *"The Trespassers"*, where the strongest scenes are those about the relationship between the girls . . .

I agree. One of the things I wanted to do in that film was suggest the disbalance in people who have very respectable and sophisticated political views, but whose personal lives are a mess. Also, to explore the implications of cultural, or neo-industrialization, on spontaneity and emotional honesty.

The characters in *"Mouth to Mouth"* have that honesty . . .

Yes, the four of them are very direct, particularly the girls. It is a characteristic I like very much.

In *"Mouth to Mouth"* you highlight the characters' progression by subtly detaching them from the violence and noise of the soundtrack . . .

The soundtrack is very important and I think Tony Patterson the editor, has done a superb job in helping create that airy sound environment.

The four live in a warehouse near a shopping yard, and there is constantly the jarring sounds of trains and machines going into one another in railway yard. Then there is the pub situation, with the accident noise in the background, and layers of loud pub ambience.

The way in which a soundtrack can create an image not becoming clear to one. In general, Australian films have not widely explored the possibilities.

In Breton's book, *"Notes on Cinematography"*, there is the much-quoted line: "If you can not replace an image with a sound, do so." . . .

That is a good quote. An example of this is when Celia, the girl who becomes isolated from the other three, walks into the park. She sits on a bench, near the Clarke (looked at), and there is the sound of people checking, walking over the park. It

underscores the position of the individual in Celia's isolation against a huge kind of social control. The focus of the image comes from the accessible noise.

Also, there is the call to Celia coming into the warehouse before the above scene, which is done as a scene from the outside. When one of the boys has a peckish, she cries out and this sound bursts into a train whistle. Again, this has resonance later with the use of trains and machines throughout the film, a world controlled by industrially anonymous people and machines.

In one scene, Celia is picked up off the railway tracks by an old lady. How do you see his role in the film?

Fred is a very important character. Earlier in the film, after the girls have escaped from the youth training center, they are in a car with a group of guys. They drive past a dentist old man and the guys discuss out abuse, the old man later drives.

Celia, by far, is the most desperate of the four, and scenes in Fred the way she is holding. So the theme here: One night he finds her in the railway yards, curled up and drunk. He helps her home, and subsequently she is much warmer towards him. Later he is beaten up by Tony, with whom



Celine has had a very self-destructive relationship.

The violence of this set finally makes her see the sort of person Tony is and she breaks away from this obsessive relationship incidentally. Tony likewise is a kind of social deviant, and knows it. When the old man tells him a date it's the worst possible result.

In dealing with feminist issues, and difficult ones like prostitution, did you ever find yourself in the situation of being false to yourself in order to avoid exposing a flank to criticism?

Not as far as I am aware. A friend of mine worked on a magazine prior to six months; I asked to hear a bit about her experiences, and I suspect the events in the film have been colored by this.

In no way was I attempting to make value judgment points on prostitution—I wouldn't want to. The events that occur in the film, and the characters' responses to them, are generated by the momentum of the characters as I saw them.

One of the striking features about "Month to Month" is the performance of the four lead actors. How did you go about casting them?

I have come to think that casting is as important as the screenplay. I was looking for actors for these roles for about a year and did some fairly exhaustive testing. I signed Kevin (Paul Giamatti) in a Sydney pub. She knew most of the people there and was hanging around with this onlook, speedy energy — she seemed just right for the part. On closing time I found out she was living in a rented house. Without using the line, "Do you want to be in a film?", I contacted her the next time I was in Sydney and we did a bit of testing.

What did this entail?

Mainly reading scripts. I would bring up her and then make some suggestions.

For me, the most important thing in testing an actor is finding whether he or she can establish a rapport with others, and if he or she can get anything out of the suggestion that I make about jewelry and character.

Sergio Frizullo, who plays Serge, was working at the Royal Melbourne Institute of Technology as a van driver; he had never done any acting but has great vitality, like the others, which was one of the things I was looking for. I thought I would try and get that onto film. The other two people came

from agencies and they had some acting experience. Ian Gilmour (Tim) had done a television series once upon the before and had decent legs and jeans issue. Kevin Knapik, who plays Celine, did a year at the National Institute of Dramatic Arts and is now doing some television work. They have impressive features.

So, it was a combination of two kindly experienced actors and two with some experience. They were great to work with and

The four: Celine (Kevin Knapik), Tony (Ian Gilmour), Jaysa (Jaysa Clayton), and Kevin (Kevin Knapik).

worked very hard. We had a two-week rehearsal period, and during the first week we went down the coast, to get to know one another. We worked intensively in the quiet, and it was very useful. I believe all four performances are really terrific.

You worked with more



The final work on the film (Kevin Knapik) by Celine's long-standing boyfriend (Kevin Knapik). Month to Month.

experienced actors on "The Trespassers". Did you have to change your directing style on "Mouth to Mouth", such as doing more takes?

To no extent and works differently with each actor. I value rehearsal very highly. I would prefer to over-schedule people and find ways of recapturing the freshness, than try to get what I want for the first time in front of the camera. So we didn't tend to shoot many takes on other film — we couldn't afford to anyway.

As to shooting styles, the camera movements in *The Trespassers* were often long, fluid, tracking shots complementing the long passages of dialogue. *Mouth to Mouth* was very economical with a lot more jarring movement and close-up work.

Also, a faster cutting pattern...

Yes, it is a lot more mobile — as is implied by the speaker lifestyle of the characters.

You had planned to make the

film on 35 mm and not 16 mm. Did the changeover affect the size of the crew or use of equipment?

I don't think we would have used a bigger crew, apart from one more on camera. We would have used a 35mm, so the size of the camera would have been very much the same, and we would have shot it a similar speed.

I am very keen on working with crews of the size we had on *Mouth to Mouth*, which was a little smaller than that on *The Trespassers*.

How many were on location?

Eleven, as opposed to 15 on *The Trespassers*.

Did the Victorian Film Corporation have any feelings about the size of the crew?

No, other than suggesting that it would be more appropriate to employ 16.

At this stage I haven't seen the blow-up to 35 mm, so I don't know whether spending an extra \$25,000 to do it on 35 mm would have been justified. I don't

seem very much worried, but it is a lot when you are speaking of a budget of \$229,000.

That is the final budget...

Yes, but \$48,000 of that is deferred. In terms of straight cash, the film took \$85,000 to make — and that includes the blow-up.

It would have been nice to have had \$150,000 and the film I want to do after *Disinfect* will probably have a budget of around \$185,000. The only reason I will cross an extra \$35,000 is because it needs a French or German actress.

For a hell of a lot of film subjects \$150,000 seems an appropriate budget, there is no need to have much more than that.

Was it for economic reasons that you shot on 16 mm?

Yes, I couldn't find any more money at that time, though I could probably find it now with the contacts I have. But I had all the people lined up for the film and, because of their availability, it was essential to shoot when we did.

Did you think your difficulty in raising money was influenced by the lack of commercial success of "The Trespassers"?

Yes, I am sure it was. If *The Trespassers* had made a fortune, the people who had invested in that would have been delighted to invest in *Mouth to Mouth*. So I hope *Mouth to Mouth* makes a lot of money, it will certainly make it easier the next time around.

"Mouth to Mouth" is one of the few films made on a budget of between \$150,000 and \$250,000, and the corporation, apart from the NSW Corporation with its

special division for low-budget films, hasn't expended much effort or money in that area...

I think it is a very exciting innovation by the NSW Corporation to set up that fund, because budgets of that kind seem to be much more in line with market expectations of Australia. If the film is good and is made for \$200,000 or under, then it may cross you can get your money back in Australia. Don't you agree?

Perhaps, though isn't it sufficient justification that this type of financing may produce films of an aesthetic culture not achieved by more expensive features?

Provided that a film is competently made, and its story doesn't demand a lot of money, it doesn't matter how much it can. Audiences are not looking for hero in the gate, nor do they notice that there are only six actors in a pub scene instead of 50. A good subject will carry them along.

Your next project is "Disinfect", which playwright Jack Hilliard has considerably rewritten for the film.

It would be impossible to recreate on film some of what the play achieves in a live event. The audience as guests at a wedding reception are automatically implicated in the action, they can get drunk and dance, shout and so on, and it's all part of the show.

The screenplay covers three days, leading up to and including the wedding and reception. The play was simply the reception. It is a much more complex subject — an opportunity to celebrate a country town and its people.

Concluded on P.377



Scott and Scott playing on the beach (they escape in *Mouth to Mouth*)



Charlie (Alan King) lying down and injured in the railway yard, prior to being helped by a hitler. *Mouth to Mouth*

POOR CINEMA



Robert Waril and Elizabeth Chute in *Gilias*
Annoying is *The Singer and the Dancer*



Ryan Brown and Kim McQuade in *Julius*
Love Letters From Tenille Road



Margaret Cameron, Ryan Brown and Lindsay Wilkinson
In *Julius* Robert's Villa

James Ricketson

Film-making is an expensive business. A major problem facing all feature filmmakers in Australia is how to recover the money invested in one film and make sufficient profit to produce the next. It would be foolish to assume that government funding will continue indefinitely, and there can be no doubt that the industry, as it is presently structured, would die if the funding ceased.

One alternative against the possible demise of an over-subsidised industry would be the development of a Poor Cinema, one in which filmmakers work to low budgets with small crews, small casts, low shooting ratios and short shooting schedules, concentrating on content rather than technical excellence.

I use the term Poor cautiously, like all labels it should be viewed with suspicion. It refers not only to films made on \$50,000-\$200,000 budgets, but also to an attitude or approach to filmmaking that is concerned with the content of films as well as the economics of film production and distribution.

It is my contention that the encouragement of a Poor Cinema would: (1) make the Australian film industry more economically viable; (2) give rise to greater diversity in the films being made; (3) develop more discerning and sophisticated audiences; (4) develop the art (and not merely the industry) of film in Australia.

Working to low budgets has one distinct advantage for filmmakers, in that it allows them freedom from artistic constraints that come with bigger budgets, enabling them to take risks without fear of making mistakes, or of failing at the box office.

Every film faces the possibility of box-office failure, especially those in which new territory is being explored. Attempts can be made to avoid that possibility by creating safe and well-trodden paths, doing what has already been done, copying and adhering to formulae. And I believe most feature films being made in Australia fall into this category, hence the Hollywood-type product that is flooding the market.

It is not my intention to denigrate those films, but to point out that because of their expense, because the film industry is a big business, films have to make money at the box-office and hence become products geared to a known or predicted market. This film-na-

ture-market-commerce orientation is more often than not an alibi used to excuse the filmmaker's risk, it limits the types of films produced and the way in which they are made.

We cannot, of course, ignore the economic realities of film production and distribution. But given the intensity of money being poured into the industry by the Australian Film Commission and the state film corporations, it is distressing that so few adventurous, innovative or outrageous films are being made.

With the exception of the Experimental Film Fund (upper limit \$6000), we are not using our resources to explore the medium's possibilities. This results from a lack of nerve in filmmakers and over-cautiousness and conservatism on the part of the various funding bodies — all of which could be modified by a movement towards a Poor Cinema.

Film audiences have diverse tastes. At one end of the spectrum is a large audience that wants to be thrilled, held in suspense, made to laugh, cry, be astounded, to have their attention diverted from their everyday lives. I have no argument with these films, except that most of them have in their bones a very superficial conception of the range of possible human emotions and experiences. They rely on cliché and formulae that belie life's complexity. A steady diet of such films in cinemas and on television is probably as damaging to psychic health as a steady diet of junk food is to bodily health.

At the other end of the spectrum there are films by Ingmar Bergman, Roman Polanski, Federico Fellini, Werner Herzog, Peter Watkins, Eric Rohmer and many others that explore aspects of human experience on an emotional as well as intellectual level. These films appeal to minority audiences and are rarely huge box-office successes.

As with other art forms, the primary reason for their creation is only marginally related to their commercial value. They are made for audiences who believe the unexamined life is not worth living and should not — cannot — be evaluated in terms of box-office receipts alone. Films of this kind are not being made in Australia. I am not referring to 'art' or elitist films, but to those that deal with sex — with what it means or feels like to be alive in Australia.

Many films have been (and are being) made,

based on stories taken from our history, but few that deal with the 70s, that explore the structure and fabric of Australian society, that explore universal unemployment, racism, media manipulation, cultural isolation, local (and not so local) fascism — the list is endless — and the way in which these affect Australian society and the individuals that make it up.

Audiences prefer to see films about the past. It is safe, it has happened — and it cannot be changed. The present is dangerous because any film that deals with it must, if not be explicit, raise questions about real issues of a social and personal nature. The present is too close to home. We are fed images by films and television, and that actually takes on the appearance of history and vision.

Yet, film is a social medium — one that has the capacity not only to entertain, but to stimulate and promote social awareness.

In a country with a population as small as Australia, films such as these could only be made on low budgets, with the filmmakers receiving the limited and diverse audiences that they would appeal to. Until the gap between experimental and extremely low budget films (funded by the Experimental and Advanced Production Fund) and big budget Hollywood films (funded by the AFC) is filled, it is unlikely that a Poor Cinema will come into existence.

It is important to develop a more discerning, sophisticated and diverse audience that will want to see the sort of sensitive and relevant features or, ideally at an extreme, the fact that such films are rarely distributed here is not a reflection on the quality of films, but on the size and degree of sophistication of Australian audiences. Where such films exist here (and some do), they would like to be seen by minority audiences and would be economically viable only if made to relatively low budgets.

The double bill of *The Singer and the Dancer* and *Love Letters From Tenille Road*, among others, has demonstrated that there is an audience for quality low budget commercial films. Distribution of these films (and others that will hopefully follow) remains a problem, but not an insurmountable one. Four or five years ago it was almost impossible to distribute an Australian film in Australia, now it is relatively easy. The same could be true for the low budget films that make up the Poor Cinema.



Lucina Williams (Clayton) and Bryan Brown (Mark) in *Kathleen & Volita*

Notes on the making of *Volita*

Volita deals with the way in which four characters respond to the milieu they find themselves in during the latter half of the 1970s, with the way they relate to each other, to their jobs, society and the world in general.

The film begins with four characters, defined and lengthy character studies, and only a minimal script — a framework within which the writer/director and screen could work.

It is quite acceptable and common for a thousand people to arise out of a workshop situation in which actors and director develop a presentation based on a writer's, director's or the group's idea. The same principle could, I believe, be applied to film.

The choice of cast was determined by the actor's ability to improvise scenes based on the character notes. I was more interested in the spontaneity, spontaneity and overall feeling of performance than in an ability to work with an dialogue.

I did not want the film to be merely a reflection of my own ideas and intentions — I hoped that we would all learn about how to develop and make a film. And for my part, I found that I myself enjoyed writing dialogue in this way. Film from countless nights dropped over a typewriter.

The workshop took three weeks and proved to be invaluable from the point of view of performance, improvisation of accepted and improvised dialogue, and time saved on the set. Ideally, however, a shoot had been about three weeks longer.

Then came the filming and my desire to shoot the film hand-held. This arose out of my experience in making documentaries.

In a documentary, it is irrelevant whether or

not a shot is entirely steady, it is the content of the scene that is of primary importance, meaning, of course, that the content is sufficiently interesting. While many films hide a poverty of content behind technical excellence or lavish sets and costumes, our decision to relinquish the technical aspects of filmmaking to a secondary role, forced us to concentrate on the content.

The time saved by using only natural lighting and by shooting the film hand-held, enabled us to complete the film in 15 days. For this camerawoman Tom Cowie must take the credit.

In order to minimize the need for artificial lighting, Kodak Reversal 7250 (ASA 400) was used for all cameras. This is a newsmag stock not designed for having prints struck off it. As the film is, at the time of writing, in the process of being edited, it is too early to say whether the time and money saved by using this stock is justified by the quality of release prints.

For my part, the exercise in making this film has been rewarding on a number of levels. I have been able to take risks I would not have dared take (or been allowed to take) if I was working to a large budget. The film has also provided me with a bridge from short narrative films into feature filmmaking.

All too often filmmakers with my type of background and experience are forced to jump from a \$20,000 to a \$300,000 budget, with no option to test their skills on films made to budgets somewhere in between these two extremes. It is this gap that a Four Cinema could fill. ★



STEVEN SPIELBERG

Since you are scriptwriter and director of this film, you must have a certain attitude to the UFO phenomenon. Do you believe in close encounters?

I believe in the possibility in the 30 years of evidence I am not 100 per cent convinced, and I haven't had any direct experience, my attitude has always been "Frame it". But I am more convinced now than I was three years ago.

Was it your intention to make other people aware as yourself?

Yes, more that this was just answer to the UFO mystery, that UFOs are extra-sensory entities and not just projections of the collective imagination of the world.

There appears to be a strong relationship between this and your other films. Is that not like a horror that is always with us, and bring it out into the open, presenting it in realistic terms.

Absolutely. In every film I have made I have taken something which is very subconscious to our everyday lives, and therefore hard to believe, and tried to make it as believable as possible. I enjoy creating a reality from a kind of fantasy. In *Duel*, for example, there was the challenge of creating a character out of a truck and making it appear like the classic villain in the Western.

Steven Spielberg's "Close Encounters of the Third Kind" is at present outpacing "Star Wars" at the box-office and may possibly become the biggest grossing film of all time. If so, Spielberg will have twice achieved that feat; the other time being with "Jaws".

Spielberg graduated from UCLA in 1970 and went straight to Universal where he directed episodes for several television series, including: "Marcus Welby, MD", "Columbo" and "Name of the Game". He also directed two television features — "Duel" (1976) and "Something Evil" (1972) — the former becoming a cult film and being re-released theatrically in the U.S.

Teaming with producers David Brown and Richard D. Zanuck, Spielberg then made "Sugarland Express" in 1973 and "Jaws" in 1975. "Close Encounters", for producers Michael and Julia Phillips, is his third feature.

While in Denmark for the recent opening of "Close Encounters", Spielberg spoke to *Cinema Papers'* Scandinavian correspondent Gail Heathwood about the existence of extra-terrestrial beings and the problems involved in mounting this \$U.S. \$9.2 million project.

Generally, I am much more interested in those things when they affect ordinary people, than I am in, say, Spideeman or Superman.

How did you research "Close Encounters"?

I went to the magazine and newspaper section of the public library and read old copies of *Life*.

For 40 years *Life* was probably the most popular magazine in the U.S., and it was very interested in UFOs. It followed them more closely than any other publication and printed large photos, as well as stories from different sources.

I traced these authors and discovered that many had written books. I read a number of them, and began to meet the authors. Then I talked to four or five pilots

from major airlines, air traffic controllers, U.S. Air Force officers, even first security people at the Pentagon who, during the early 1950s had worked in the intelligence corps and were amazed when UFOs batted the capital, there was a great flap in Washington. It sounds like a wonderful science fiction film, but Washington took it very seriously.

The best people I talked to, however, were the average family types who never expect anything extraordinary to happen and a usually does. This was the best part of the research, because it supported my feelings about the first two films of the film. The last part is just my vision, my hope and philosophy. It never really happened.

The people who came out from the space ship are similar to drawings done by eyewitnesses. Was this intentional?

Yes. While collecting descriptions from all over the world I realised that everybody reported the same thing. You would think that somebody in the U.S. would report something more chrome-plated than someone in remote Switzerland who would report something like a grandfather clock. But all the reports are the same — the vehicles, the spheres in the sky. And the extra-terrestrials looked like they do in film, rather than fire-breathing dragons.

Do you think that the film would

Opinion: The child Gary Duffley? I would decide what he was wearing to see he would make contact from my point of view.



have been stronger if you had got shown those extra-terrestrials?

Not for most people, because they would have been frustrated at not having seen the video compared. A lot of people think I should not have shown the shark in *Jaws*, that I should have continued the mystery of the water, so that the water itself became the threat. But that's my duality — the philosopher-filmmaker and the commercial-filmmaker-entertainer. I try to make those two things work for each other.

Did you consider not showing the centers?

Yes, for a long time, and I personally felt a great disappointment in not knowing what picked those things in 2001. Stanley Kubrick considered the same thing because he shot many alien — but he never used them in the final film. That was fine for 2001, because from the beginning it had promised in nature's proof, you didn't ever expect to see an extra-terrestrial.

My film isn't as technologically sophisticated, and because of this it would be wrong not to show the centers.

Why did you choose Dr. Allen Hynek as technical adviser on the film?

I knew of Hynek when I first began researching the film because he was famous for saying how it was all a bunch of bunk, but he had been hired by the Air Force to give more explanations to complicated phenomena and he was very good at it.

Hynek would say a phenomenon was a mistake or saving gas at Venus. Then he began getting reports that were too extraordinary to be discounted easily. He found he could explain away 80 per cent of reported sightings, but there was still 20 per cent he couldn't, and he became fascinated by it. Finally, he went to the Air Force and said, "Hey, I think there's something here, this isn't just public psychosis."

The Air Force got very nervous and told Hynek to mind his own business and just do his job. He got very angry and quit. He then wrote a book attacking the department.

I met Hynek because he was a guy who had suddenly started to believe, and that was a very uncommon thing to do. I felt he was a very reliable guy to base on my name because he could give me the feeling that I wasn't just making it [the alien stuff], that it wouldn't be something that couldn't stand up under a hot light.

At any point during the setting



Spielberg, Leland and Reiner on the set of Spielberg's *Close Encounters of the Third Kind*.

up of the film were you more in doubt than not?

Sure, when I met a lot of kooks whose stories weren't consistent the second and third time round. I felt very disappointed, suspecting that maybe only like more intelligent people knew how to make up a good story. But fortunately it didn't happen too often.

I really found my faith when I heard that the government was opposed to the film. If NASA took the time to write me a 20-page letter, then I knew there must be something happening.

I had wanted co-operation from them, but when they read the script they got very angry and felt that it was a film that would be dangerous. I think they mainly wrote the letter because *Jaws* convinced so many people around the world that there were sharks in lakes and harbors, not just in the oceans and rivers. They were afraid the same kind of epidemic would happen with UFOs.

It was the same with the Air Force; they gave us no co-operation at all. So when I was shooting the scenes with the army and in force, I had to do it the old-fashioned way and go into a costume store and buy the army suits and gear.

Apparently President Carter has seen the film.

Yes, Carter likes it very much. He has reported UFOs on two occasions, and I think he's a believer. In fact, one of his campaign promises was that he would try and find out what UFOs were all about. But the minute he took office and was asked whether he was going to follow through the promise, he side-stepped the issue.

Since then, the White House has been very quiet concerning UFOs. It seems that every president, including Gerry Ford, who is interested in UFOs, keeps being interrupted the minute they get to the White House.

There is something going on which many governments all over the world feel that people should not be made aware of yet. France and Russia are the only two countries whose governments have



Who's directing who? The two 'directors' — Producer Leland and Steven Spielberg.

adapted their UFOs exist, and that they are interested.

Was it at any point a moral issue for you — that you might cause panic?

Not really. When Orson Welles did his famous "War of the Worlds" broadcast in 1938, he was out so much writing a radio program about Martians invading New Jersey as about America's fear of invasion from Europe. War was just a few months away, but Welles' intention was not the Shkoi, it was the Martians. It played on the vulnerability of that time.

Today it's just the opposite. I know that if this film was to be popular it wouldn't be because people were afraid of the phenomenon, but because the UFOs are a seductive alternative for a lot of people who no longer have faith in anything.

Did you realize your actors to have a similar degree of belief as yourself?

No. Melinda Dillon believes, but Telly Grant doesn't. Neither does Richard Dreyfuss nor Traflet. When Traflet was asked if he believed in UFOs, he said, "I believe in the unknown."



The mysterious light generated by a UFO. While a spectator (Melinda Dillon) is terrified, her son (Telly Grant) is more trusting. Close Encounters of the Third Kind.



Down by a nightmare he didn't anticipate, New Nancy Richard Dreyfuss recreates the Devil's Tower, Wyoming, *Close Encounters of the Third Kind*

Why did you cast Truffaut?

It occurred to me that of all the French people I knew, Truffaut was the most humane. There is a natural view of Truffaut that I have always held — of his films and of him as an actor in his films. He has the face of the young boy grown up.

Isn't it difficult to direct a director?

No, because most of the time Truffaut knew what I was about as my before I said it. After a while that Truffaut and I didn't like, I couldn't even open my mouth

before Truffaut would say, "I know. I know. Too much overacting. I'll bring it down." It was easier directing Truffaut than the others.

Truffaut wrote a book during the shooting called "The Actor". Have you read it?

It's not finished, but when it is, I'll get the first copy. Truffaut often looked lost on my set because he was not used to 300 extras, 90 arc lights and all the noise and confusion. He is used to small, personal scenes and small, low budgets. When he came to the set it was the first time he had

seen the old Hollywood being run by the new. I think if you had walked on the set of *Close Encounters*, you would have thought of Busby Berkeley, because it was so technically confusing. Lots of technology, but very old-fashioned.

Is it difficult to always be in control?

It's hard, but then that's my job. *Close Encounters* was the first time I ever managed a production. This large, Jawa was a very scientific film — just three men, a boat and a truck. This film was large from the very first day, and that's what confused Truffaut. I am sure his book on the actor will have an extra chapter in it.

Given a lot of the film's special effects were done in laboratories, were the actors often called upon to react to non-existent effects?

Yes. Richard Dreyfuss was very open with several moments in his performance because he feels that had he seen the effects, he might have reacted differently.

Did you ever feel insecure about being in control of all these people and effects?

I never feel secure doing anything, especially a film like this. The problem is when you have a crew that large you have to spend yourself. If you say it once, it will never get done. If you say it

twice, there is a 50-50 chance it will get done your way. If you say it three times, it might be there when you want it. But if you say it four times, it will be there. Now if I have to say it five times, the person I am saying it to goes home on the next plane.

Did you change anything as you went along?

A lot. The script is only a blueprint. I plan everything ahead of time and before the first piece of film is shot, you can see the entire film in your mind. So, when I eventually read *Close Encounters*, all Doug had to do was look at the ships I had painted, the colors and structures, and duplicate them technically. That's why I took a credit on the screen for visual concepts.

What scenes did you change?

In the original there were many more funny scenes which I shot but didn't include. There were also more encounters in the first half, but that was changed because I felt I had to save — I couldn't have a job every 10 minutes because it would have left the dramatic construction. The elimination was necessary so concentrate on the final arrival.

Speaking of dramatic structure, do you have a special formula for creating tension? It seems that you rely on under-informing the audience, leaving them be unaware of certain things...

Yes, I'd agree with that. I believe in not giving the audience what they want, because their collective imagination is much greater than most. That was why in *Jaws* I decided to leave the "Eaten of the People" part of the story out that we'll told.

I felt the same way about *Close Encounters*. The military coverage, for example, I didn't want to hint in death because in the U.S. it's a taboo. We have lived through Watergate, the CIA, and people already find these restrictions.

Yet the film is made for an international market, one not necessarily served in American lore. Did you find it hard to decide where the point of balance was?

I always consider the international market when I make a film. It was obvious to me that I would discuss the film more overseas than in the U.S. In the U.S. I merely discussed the techniques and the sound, the technical, the phenomena. Here in Europe I am discussing the story and the philosophy, the symbolism.

Concluded on P.379



The child (Roy Scheider) down by a 300 extra fire on the day *Close Encounters of the Third Kind*



TOM JEFFREY

How long have you been working on the project?

Five years. In March 1973, Sue Milliken picked up the book *The Acknowledging* in a second hand shop in Gellerton St., Paddington. She read it, and thought it would make a good film. I also read it, and liked it very much. I thought the mood, and some of the social aspects of the story, would translate very well on film.

What was the major hold-up?

There were a couple. In 1973, I was employed by Air Programs International, and we were working on a number of projects. I suggested *The Acknowledging* to Walt Hacker and he agreed. It took nine months to sort out the rights, we also had to get a writer.

Then in 1974, I worked on *The Remoralists*, which was another nine months out of my life. Air wanted for me to come back from *The Remoralists* and then they contacted a scriptwriter.

Who did write the screenplay?

Peter Yeldham, an Australian writer. He went to Britain in the late 1950s and followed some success writing for television — he wrote something like 13 screenplays.

In late 1974 I heard that Peter was coming back to Australia, so I tracked him down and discussed the project. He went back to Britain but called me from London and said he'd love to do the adaptation.

At that time, I found the projects were building up at Air Programs and taking longer than I had thought, due to their particular quibbling policy of "pre-selling." As a result, I was not really able to get on with the job of writing them.

I decided to leave, and made an agreement with Walt Hacker to take over the rights to *The Acknowledging*. Peter Yeldham wrote the script and delivered it to me around the middle of 1975.

What was your next step?

The first draft was submitted to the Australian Film Commission, but they rejected it as a television program. It then took another three rewrites before potential investors, like the AFC, made a bid to buy the movie rights.

The South Australian Film Corporation was the first to come in, though the AFC were already

"Weekend of Shadows" is director Tom Jeffrey's second feature, following his earlier adaptation of the David Williamson play *The Remoralists*. Set in a small Australian town in the 1930s, the film follows the hunting down of a suspected murderer by the male townsfolk. The film was produced on a budget of \$560,000, with investment by the South Australian Film Corporation and the Australian Film Commission.

The principal cast includes John Waters, Melissa Jaffer, Graeme Blundell, Wyn Roberts and Barbara West.

Tom Jeffrey, who also co-produced the film with John Morris of the SAFC, has had a long involvement in the Australian film and television industry. Apart from two years spent working in Britain in the 1960s, Jeffrey spent 14 years at the Australian Broadcasting Commission. There he directed "Portraits of the Blue Crane", and episodes of "Delta" and "Dynasty".

In 1972, Jeffrey left the ABC to direct "The Remoralists". This was followed by the shooting of "Barrenness Fever" which his company Sanson Productions managed for Walt Disney Productions in Australia.

Jeffrey's involvement in the industry has also included being a chairman of the once Film, Radio and Television Board, and president of the Producers and Directors Guild during 1972-73. He is now chairman of the Film and Television School.

Jeffrey was involved in the final stages of post-production on "Weekend of Shadows" when film producer Richard Brennan interviewed him for *Cinema Papers*.

involved because of their script-writing investment. John Morris (chairman of the SAFC) took first bite of the cherry by coming in as a co-producer, as well as putting up one-third of the budget. This happened late in 1976. Then in early 1977, the AFC followed with an investment of \$200,000. With that sort of support, we were then able to approach a number of private investors.

Did you find the current tax situation, where film investment can be written off only over a period of 25 years, a standing block when approaching private investors?

We never approached them on that basis. We did have a plan for investors which was an encouragement to them to invest, but this was structured under the present taxation act.

The Federal Government recently promised to alter the taxation act to allow private investors to write off their investment over two years. Will this assist producers to raise private finance?

At present, private investors are hanging off because they want to see how the investment to the tax act is written, whether it is going to be a new section to the act, or just an amendment to the clause pertaining to the writing off of copyright. But I think this new legislation should encourage greater private investment in the future.

One problem that has caused a lot of nervousness over investment in films, particularly on the Government side, is averages. How did you end up?

We came in under budget, and those monies saved in production will be applied to our marketing, expansion. Sue Milliken (Production Manager and Associate Producer) is a terrific organizer, she keeps a very tight rein on things, with everything well planned and co-ordinated to advance.

We always try to spend money where it counts, if we find that we can cut corners in other areas, then we do — particularly as regards shooting. If a scene only warrants two hours' shooting,

that's all we will spend.

How long did you take to shoot the film?

Five weeks and two days, plus an extra day because laboratory problems ruined a day's shooting. It was a heavy schedule because, though we were working close to Adelaide, virtually every day was a new location.

The story is a case of men on a ranch, and we couldn't go back to a location if we didn't finished it that day, because the next day we just had to move on to a new location.

I generally approach a film with a fairly well worked out plan of how I want to shoot each scene. This enables me to make quick decisions if something isn't working as I originally visualized it. I can then keep the film moving on schedule, though I must say, 95 per cent of the time the whole crew worked like clockwork.

The script required a good deal of night shooting...

I took in about four nights, which was about at the beginning of the shoot, it was a really tough way to start out on a film. We had other night scenes which we did with some afternoon shoots starting, say at 2 p.m., and working through until midnight.

You used actors of very mixed backgrounds; some theatrical, some television, some feature film...

What we were looking for was a mixture of people to tell the story. Each of the characters was quite separate in the sense that they represented a type of person. We, therefore, looked for actors who could represent these types, and who could play off one another in an ensemble situation.

The male actors found that they were able to come to terms with their parts quite easily. The two women, Melissa Jaffer (Oli) and Barbara West (Helen), found it less easy. They had very difficult roles to play, but they did a superb job.

In fact, on this film I found that I directed the actors less than I had ever done before. I like working with actors and I believe I am quite good with them.

One character I found very interesting was that of Bernie. I asked Graeme Blundell if he'd like to play this part. He read the script and said 'yes'. Even so, I

really had no firm idea of who the character Renee was. I felt that Greene had a good idea, was a good actor, and that he would fit in with the rest of the men in terms of their shapes and sizes. I was looking for a picture of the person, rather than looking inside him and trying to work out what sort of person he was.

On the first night of shooting we were all in coats of haphazard because Greene was doing these scenes with a bag stuck around his foot. I then went over to Greene and asked him if he would like me to move a bag so that he could move more easily around the film set. He said, "Oh no?" he said, "I sat that up for myself!" I then realized that Renee was the comic within the group. That set the character for the rest of the film.

You have worked with a number of producers on other projects. Did you enjoy the autonomy of working as a co-producer?

Very much. It has added a greater burden to me, but it is a enjoyable one and fortunately I have had a very good working relationship with the SAFC on corporate and individual levels.

Various corporations have objected to the idea of the producer and director roles being combined. Has this presented any problems with this, or any future projects?

Our next film will be *The Odd Angry Shot*, which we hope to begin filming in July. With that project, I have asked myself as a co-producer with Sue Millican, I shall direct it and because I had a strong idea about the way in which one could adapt this script, I attempted the screenplay adaptation from Bill Nagle's book.

I think there was some concern by the AFC, which had offered us a 50 per cent investment in *The Odd Angry Shot*, that, because I

was listed as co-producer, director and writer, I would not have an ability to retain an objective view of the project. However, since they have seen *Weekend of Shadows*, I think any doubts they had in regard to my ability as a director have faded.

I have already adapted the screenplay, so the only problem remaining is that of my involvement as a producer. I see this only in terms of running the project, which will allow me to concentrate entirely on directing.

One of the exciting things I find about filmmaking is that it is such a social activity. A producer is dependent upon his or her director, a director is dependent upon the inputs of his crew, the actors, and the relationships between them all.

Another exciting thing about the Australian film industry in the nineties, and certainly over the past five years, is the degree of enthusiasm and willingness that everybody has had — actors and crew, even the managers — to put up with tough conditions and still give 130 per cent effort. I run the day when we start upping about how much effort we put in and how much money we have to bring out because then, to me, we will believe like those problem-bound overseas industries such as in Britain or on the west coast of the U.S.

I believe "The Odd Angry Shot" is part of a package . . .

The lead-in item is a film that is going to cost about \$600,000 in about two years. One of the good things that the AFC agreed to do is a couple of years ago was to introduce a policy of matching with package development for the producer. There is a certain risk involved with this policy in that certain ideas might never come to fruition. But Sag and I were fortunate in late 1978 to be given encouragement from the AFC by way of investment in a period of



Greene Blasted as Renee, the "comic" character on the band for a murder. *Weekend of Shadows*.

ideas, one of which is *The Odd Angry Shot*.

Our next film after that is basically an original screenplay written by Ted Roberts called *Quarter With Strings*, which is a slightly unusual love story. We felt that period dramas (at least) had their day and (at least) were getting too expensive. Having to go away and away on location is also becoming very expensive.

I had the idea for a light, romantic comedy set in the city. It has an undercurrent theme of exploring some of the problems which people, men my age, face around the age of 40 when you tend to wonder where you are going. One gets a different perspective of life, and this affects one's relationship with women.

Women go through a changing relationship as well — with themselves, the people around them, and with their man. The film will have a background of elegance in the form of classical music, and we hope to begin filming in 1979.

We are looking now at the latter part of 1979 and 1980 for further projects. The package has allowed us to do this, and that has been a great advantage to us.

Music in Australian films is often regarded as underdeveloped or excessive. How did you and Charles Marwood approach the scoring of "Weekend of Shadows"?

We have used a lot of music in



Kevin Miles (left) is the Prime Superintendent, with Bob George (standing) Period and Sue Millican (right) *Weekend of Shadows*.



On the way to a beer and a hot knock-off tea in the backwoods. *Weekend of Shadows*.



Richard Wallace (director of photography) and Tim Jeffrey (as producer and director) line up a close shot on *Weekend of Shadows*.

the film — about nine different themes. One theme is used twice, while there are three themes which are used up to 35 times throughout. It is a mosaic of many characters together and setting, mood and so on.

I have known Charles Marrowood for a number of years and I respect his work greatly. More than a year ago I gave him the script and we discussed some material which he had. Once we were under way, I brought Charles down to South Australia and we spent a couple of days visiting most of the locations. Later, I gave Charles a cassette copy of the film and spent two or three weeks with him while he plotted the music score. Charles works very closely with arranger Alan

Dunn, who, in his own right, is a very good composer and vocalist.

During the first mix, we retained a separation of the music on three steps, 35mm sprocketed tape to allow us full flexibility in balancing the music to the dialogue and effects. I think this was a great asset.

I think the music adds a lot of texture and depth to the story, but whether the audience will want it, I am not sure. Something that worries me is having music coming in and out like a switch. That's the difficulty, getting into and out of the music. However, I think we are close to solving it. There is about 45 or 50 minutes of music and that is nearly 50 per cent of the film, it's quite a lot.

You've had a long association with the film industry...

Before getting into the feature film area, I suppose my major claim to fame would have been my work with the ABC Television Drama Department.

In 1969 I directed *Portraits of the Blue Cruise*, which was an all film serial for television, with Jeanne Dryden, Harold Hopkins and Harry Lawrence. I then moved on to a series — a very expensive one — called *Delta*, which again was all film. I did about eight episodes out of the 23.

Then *Dynasty* came along, written by Tony Morphet. It starred Kevin Milner, Ron Graham, Nick Tass and John Tate. Nick's father, who came out from Britain to take the role of the father of the dynasty.

During 1971, we made one film which was a pilot for a proposed series called *Devils* — it was one of my less happy experiences at the ABC. I was then offered a consultant's job with the Learning Council of the Film and Television School. So I took leave from the ABC and did that job for a year.

In 1972, I felt there were things happening outside the ABC which were, for me, more exciting and more toward what I was striving for in my work. So, at the end of 1972, I resigned from the ABC and took up the appointment with Art Program International.

In *'Delta'*, *'The Remnants'* and in *'Weekend of Shadows'*, there is a common theme of a

person being possessed by his emotions, by his fears, to take a course of action that is regarded as common and usual by all of them, and which he resists. Is this a theme that particularly interests you?

It is difficult for me to analyse my work, but I attempt to do this from time to time. I sometimes wonder whether there is a dramatic line that I am taking; I am not sure yet. But what I have come to understand is that what I am trying to make in my work is a plea for the individual.

So often, as individuals, we are forced into a situation of having to see the line. We are told so often that something is impossible to do that we say, "All right, we will go with the mass, do what everybody else does, because that's mass." As a consequence, we tend to lose our individuality, our ability to determine our fate, if you like.

Certainly in *Weekend of Shadows* there is this plea, but there are other things as well. Sergeant Coston, for example, is a study of a person's failure. He is a failed man and he fails absolutely. Also, the relationship of the man to their wives and how they can engage the mind to do certain things. But I don't think that was as obvious there as I was pursuing.

There was a certain "aggression" theme in *The Remnants* which I was actually working against. The thing I liked about *The Remnants* is a stage play, which I thought should work as a film, was the way in which an individual or a group of individuals, become a sort of a pack and try to assume their authority or their influence over an individual.

The intriguing thing in the dramatic form of *The Remnants* was, as David Williamson wrote it, was that the balance, the centre of authority, kept shifting. It would be first with Kate and her sister Marilyn, as we called her in the film, against the Sergeant, then it would be the Sergeant and Kenny against the women, then it would be Kenny and the removalist against the Sergeant. Perhaps one of the reasons the film failed was because I didn't quite come to grips with that. It is a film that I enjoyed making and I am sorry I didn't do better — it should have.

Why do you think the film was basically unsuccessful?

There were lots of reasons that I am glad the film is getting exposure now and a lot of people are enjoying it, though I would be worried if I was a producer and saw the exposure — but I wasn't the producer.

If *Weekend of Shadows* fails, I have only myself to blame, which is the way I like it. I don't want to look anybody else in the arm. *



Melanie Jeffrey (left) goes to persuade John Waters (right) into joining the last *Weekend of Shadows*.



Home: a study of the child welfare system



Major Oliver's *The Message* Depresses of Charles Staudt: one of the films produced by the Women's Film Workshop in 1974

WOMEN WAVES

Barbara Alysén

There has been a much vaunted upsurge in "women's films", a term used loosely to describe the sudden abundance of serious roles for women actors — from Vanessa Redgrave and Jane Fonda's headlined positions in Julia, Anne Bancroft and Shirley MacLaine's thespian tributes in *The Turning Point*, to Daria Kazzari's new-found screen beauty in *Looking for Mr. Goodbar*.

Certainly women want to see, and are getting, more explicit and identifiable images of themselves reflected in feature films. Independent films have, however, been doing rather stateliness and unadventurously with women's lives for years. Recently, with great funding now accessible and women in the full-time program and women's course at the Australian Film and Television School, independent women's films have become more numerous.

Last year, many of these films were brought together under the general title "Womanspeak", and screened for one month at the Sydney Film Festival Cinema. Currently, the package is showing in similar venues nationwide.

Assembled by the Sydney Women's Film Group, the films are grouped into four thematic programs: "Sexuality/Love/Relationships", "Image/Social/Creative", "Social Action Issues", and "Myths/Dreams/Pastimes".

The programs reflect convenience rather than precise definitions of content. Moreover, no value judgments were made, at least formally, when films were submitted for inclusion in the collection, thus led to an enormous divergence in style, content and technical proficiency.

In Sydney, there were a few cases of tributes shown at double-bill stage or with critical jousting over the workman. Yet, despite these flaws, the Co-operative cinema was consistently packed for the month-long season.

The enthusiasm with which the 40 films and video tapes were received suggests that films exploring women's lives are in demand and that audiences are not overly discriminating about how they are made. Certainly, even if hysterically expressed, is what counts.

The chronology of independent women's production, in Sydney at least — and Sydney leads here, perhaps because of closer access to funding bodies — reinforces this leaning towards the supremacy of message over style.

The Australian founder of the film tradition to which the Womanspeak films are best, is *Women's Day 20c*. The film, made in 1932 by four women, is about the loneliness and desperation of a young housewife. It was shot without regard as cheaply as possible, yet six years later remains a powerful statement.

During 1973 Sydney Women's Film Group members completed *Film for Discussion* (questioning the narrow range of choices open to women in work and at home). *Home* (reads as part of the campaign to change the child welfare system, especially in relation to its treatment of teenage girls), and reported the American Women's Film because it was judged to fill an important gap in the local product.

While these early films suffer to varying extents from the technical deficiencies that accompany low budgets, they convey an urgency, a clear message alone, not obvious in some more recent films. These films are clearly the work of people with something to say (rather than of those with artistic complexes to work off), and can't be judged by whether they make money for investors. Rather, they have to be judged by their utility and the demand that exists for them. In this respect, films such as those mentioned above have paid well.

The films produced by the 1974 Women's Film Workshop reveal disconcerting concerns of women filmmakers. Among the 10 or so films produced, there are titles with a marked feminist leaning — such as *What's the Matter*

Sally?, (about housework), *The Message* (depression of Christine Staudt (suffering adolescent) and *Women's House* — as well as films about personal relationships, and experimental works. A year later, when the women in the first year of the full-time program at the Australian Film and Television School finished their first production, this device was quite marked.

Of these first full-time program *AFTVS* films, only Martha Amner's *Don't Be Too Polite Girls* (on working women) reveals a strongly political line. Other films are about individual women, or have female characters, but they appear more intent on entertaining than on probing or informing.

Obviously, there is nothing wrong with entertainment per se, but the market for independent films at all largely a non-theatrical one, and people who are prepared to set up a projector in their home, school or hall, are still more likely to want to be instructed



Major Oliver's film on the problems faced by women seeking higher education, *Charles Staudt* is last.



A wife taking a shower with a voyeur on Gilly Curli's *Getting It On*



We Ape to Please: on movie *Female post-power* Susan Lucci and Margie Nash

than entertained.

So it's largely "message" films which have found an audience, and entertained it, and while "Womenwired" has so far been successful as a theatrical venture, it will be interesting to see how individual titles fare in the rental market.

Some of the films explore the now familiar territory of the genre — consumerism, housework and self-image — while others reveal new preoccupations. Nearly half, for example, deal with relationships, sex, pregnancy (or its avoidance) and parenthood. A few also go to show how there are few things more boring than the filmmakers' best friends recorded on celluloid. Most films, however, are insightful, revealing or insightfully direct.

In Liz Koss's videotape *Definitions/Redefinitions*, the tape-maker and her response reveal that their marriage has been a farce. In Barbara Levy's *Paralysis*, Levy explores her infatuation with her former lover and her breakdown on his departure. Part of the film consists of recorded outbursts of a woman in various stages of anguish, accompanied by the sound of her sobbing. While the scene of personal climax, *Paralysis* is also a very general film, describing the responses of a great many women to emotional loss.

Similarly, Debbie Kingland's *All In the Same Boat* is an individual treatment of a much-discussed dilemma. Covering a brief ground in *Woman's Day* 28c and *Glamour*

Shirley's *A Day Like Tomorrow*. All in the Same Boat follows the daily routine of a woman in a suburban housewife, a mother of two small children who is trapped at home and frustrated with her role. Her husband regards her as a good wife, one who simply needs a bit of checking up on now and again. She regards him as a good husband, one who tries, but who can't understand her predicament. At night he sleeps in front of the television and they converse during commercials. Her need for something which dulls the senses and quiets the nerves is revealed gradually and confirmed in a climax course out the window and types up the label — V A L L U M.

Produced in Film Australia for the Health Department's drug education program, *All in the Same Boat* doesn't offer solutions, and anything other than long-term proposals would be inescapably futile. Instead, it promotes a kind of camaraderie between women sharing a common predicament. Hopefully it will be seen by many schoolgirls hoping then to pass on the lived horrors of the career of "homemaker."

Gilly Curli's *Getting It On* specifically for appealing to high school students to dispel the popular notion that a condom is worn "over two erect fingers." A combination of aroused and live footage, *Getting It On* offers an alternative approach to one of life's most deprecating subjects, and is unique in suggesting that men, too, have constructive

responsibilities.

For those who missed *Getting It On* and are approaching motherhood, Barbara Capobianco's *Gentle Birth* (which like Gilly Curli's film was produced at the APTV) shows the birth of a child under the Lahey method. This method is intended to assist on the means for the baby, and the film, showing a relatively easy delivery with breathing room and double child, shows varying reactions from women viewers: some are grateful for proof that labor and childbirth need not be crushingly painful for the mother, while others are skeptical that since it might be, *Gentle Birth* is misleading.

Other depictions of sexuality offered by "Womenwired" include Robert Luzzo and Mitog Naji's erotic feminist post-power *We Aim to Please*, a collage of doubts and avowals, and, conveying the life of a girl who doesn't make her own choices, Linda Bagg's *Just Me and My Little Girl* which deals with father-daughter incest — his denunciation of the teenager and her acquiescence to this extreme form of parental authority.

The remaining films span such diverse topics as contemporary dance (*Dialogues*, Rosalind Cates), the depiction of women in rock music (Glenda Shaw's *They Call Us Chickadees* an *Isis Wilson's Blues*, Sarah Gibson's *Aria* — *A Woman Sculptor*) and the problems faced by women seeking higher education (Margie Nash's *Chaos*, *Blue Melt* at Uni, Sandra Alexander's *Women Returning to Study*).

Finally, lest anyone still thinks that "feminist" equals "dull," Jude Kuring and others parody the better known post-power in *The Caroline Chisolm Show*, a loose reimagining of cinema, political monoscapes and music which has been curiously well received, considering that it has something to offend nearly every faction and tendency currently in vogue.

Inevitably, grouping 40 films together involves a degree of thematic repetition, but this, plus some intermitted technical allopriety, especially in the sound department, is the most notable fault in the collection and probably, given the purpose to which most of the films are directed, is a superficial one.

The Sydney screenings were punctuated by two formal discussions which, while inconclusive, suggest that the audience these films appeal to is to forgiving of technical faults, if not ideological ones. ■



Paralysis: Barbara Levy's look is a woman's emotional breakdown



FILM PERIODICALS—A HISTORICAL SURVEY

—Basili Gilbert

PART 3: EUROPE

For those with little knowledge of French language, there are several English-language journals which provide useful extracts and translations of articles from French film periodicals. A specialized journal in this respect is *LE CINÉMA FRANÇAIS EN ANGLAIS* (formerly *FRANCE EN CINÉMA*) published in 1967. It has contributors and has been a valuable foreign film journal, reports from international current events and news items.

Most notable of extracts of foreign material have appeared since 1970 in the *French Cinema Journal* or its national editions prepared by Luis Panagiotis (then editor-in-chief) with commentary, are largely chosen from a viewpoint point of view with an emphasis on critical and political.

Since 1971, the French film journal *Somma* has provided a valuable of European journals from French monthly such as *Cinéma de France* and *Cinéma de France* and has provided translations from early French film journals such as *Le Cinéma* (1911) and *Le Cinéma* (1911-1912). The American film, film magazine *Cineaste* a rich source of translated material from European related film journals, such as *Golden Age*.

FRENCH

With occasional European being the first to emerge cinema as a field of film, film journals began to appear in France, Europe, countries, in the 1910s. The French Cinema Journal, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 3633, 3634, 3635, 3636, 3637, 3638, 3639, 3640, 3641, 3642, 3643, 3644, 3645, 3646, 3647, 3648, 3649, 3650, 3651, 3652, 3653, 3654, 3655, 3656, 3657, 3658, 3659, 3660, 3661, 3662, 3663, 3664, 3665, 3666, 3667, 3668, 3669, 3670, 3671, 3672, 3673, 3674, 3675, 3676, 3677, 3678, 3679, 3680, 3681, 3682, 3683, 3684, 3685, 3686, 3687, 3688, 3689, 3690, 3691, 3692, 3693, 3694, 3695, 3696, 3697, 3698, 3699, 3700, 3701, 3702, 3703, 3704, 3705, 3706, 3707, 3708, 3709, 3710, 3711, 3712, 3713, 3714, 3715, 3716, 3717, 3718, 3719, 3720, 3721, 3722, 3723, 3724, 3725, 3726, 3727, 3728, 3729, 3730, 3731, 3732, 3733, 3734, 3735, 3736, 3737, 3738, 3739, 3740, 3741, 3742, 3743, 3744, 3745, 3746, 3747, 3748, 3749, 3750, 3751, 3752, 3753, 3754, 3755, 3756, 3757, 3758, 3759, 3760, 3761, 3762, 3763, 3764, 3765, 3766, 3767, 3768, 3769, 3770, 3771, 3772, 3773, 3774, 3775, 3776, 3777, 3778, 3779, 3780, 3781, 3782, 3783, 3784, 3785, 3786, 3787, 3788, 3789, 3790, 3791, 3792, 3793, 3794, 3795, 3796, 3797, 3798, 3799, 3800, 3801, 3802, 3803, 3804, 3805, 3806, 3807, 3808, 3809, 3810, 3811, 3812, 3813, 3814, 3815, 3816, 3817, 3818, 3819, 3820, 3821, 3822, 3823, 3824, 3825, 3826, 3827, 3828, 3829, 3830, 3831, 3832, 3833, 3834, 3835, 3836, 3837, 3838, 3839, 3840, 3841, 3842, 3843, 3844, 3845, 3846, 3847, 3848, 384

Still Lives

Still Lives is a remarkable film. Through slow-motion and step-printing photography, it captures the beautiful movements of young dancers, at a ballet class and in open fields. Made on 16 mm and utilizing material previously shot on Standard 8 mm by its director Lisa Roberts, it succeeds in experimenting with movement and time in a more innovative way than, say, David Hamilton does in his short ballet film.

At times, images resemble Marcel Duchamp and others, but it is the momentum of the cutting that impresses. Images click on, repeat, then disappear. The tone ranges from faint tinting to full color, and the superimpositions flicker in and out.



Lisa Roberts:

"I'm a painter more than a filmmaker, and it was that interest that led me to film — and partly explains why the film hasn't a finished look. I simply wanted to see a series of images stretched out in time; yet the kinds of aesthetic and conceptual decisions made felt the same as in painting. Also, the subject matter (movement) had to be done on film."





GUIDE FOR THE

AUSTRALIAN FILM PRODUCER: PART 9

MISCELLANEOUS AGREEMENTS

In this ninth part of a 19-part series, *Connoisseurs* contributing editor Antony I. Gannone, and Melbourne solicitors Leon Gorr and Sha Baines discuss a miscellany of agreements which the producer will encounter during the course of production.

A. Location Release

Australian films tend to include more location shooting than those made by most other industries in the world. This is partly due to the lack of studio facilities within the country, its financing on location, the co-operation of owners or occupiers of premises hired or otherwise provided in vital. To forestall later problems, the producer should secure his agreement gives him the following rights:

- (i) to represent the premises by its own name or a fictional name;
- (ii) to move in and out equipment and personnel and to build sets;
- (iii) to present the filmed material in the completed film and to promote it and follow it with other filmed material; and
- (iv) ownership of any still photographs taken during the filming;

(v) the right to bring (and if appropriate charge a fee for) spectators onto the premises to view the filming.

The owner of the premises, or his legal representative, will warrant that he has full legal rights to contract with the producer to indemnify him against any proceedings for liability or loss due to personal injury, land/air death or damage or default of the producer.

In some instances, the owner may require the producer to provide evidence of his public liability insurance, or even to have the owner's consent included on the policy as a named insured. Alternatively, the owner may require some security bond to be provided as a guarantee that the premises will be cleaned up or repaired after the filming.

B. Film Stills

Some problems arise in this area. Firstly, it might be worth for the producer to endeavour to obtain releases from any non-extracted persons who appear in publicity stills taken by the unit photographer in the event the producer's publicity campaign to have them published.

Secondly, the unit publicist will frequently invite journalists and photographers, as well as

television cameramen, onto the set or location, for promotional purposes.

It is important that any reporter who attempts, and who does, film not subject to the producer, sign a photo-release which vests copyright in any photographic material featuring the film's personnel in the producing company. This is particularly important if any of the film's actors are potentially marketable by way of posters, T-shirts and the like, as certain less reputable publications have been known to produce unlicensed posters, etc., which will put the producer in breach of any concluding agreement of the producer or the star.

The release form gives to the publication for which the journalist works a limited license to use the photographic material on its pages, but not for any commercial gain.

C. Equipment Hire

There are a number of specialist film equipment hire companies in Melbourne and Sydney. The larger of these organisations generally have fairly standard hire conditions which they will not deviate from.

Generally, the producer will be given the option of accepting an insurance cover on the equipment provided by the hire, or providing evidence of his own insurance cover. Frequently, the producer will be able to better the rate offered by the equipment hire company under his total film insurance bar.

The equipment hire company's terms are generally fairly onerous and heavily weighted in favour of the rental. For example, the hire is not insured, without consent of the rental, to use camera equipment in a privately hired place. The hire will frequently claim that any equipment hired is in good condition when it leaves the rental's premises.

If the equipment is transported to the hire's location by air, the legal is on the rental to establish that any malfunction or damage to the hired equipment took place during transportation.

The hire is only power is by market place strength, and in most local film producers work on a one-off basis, this is not very strong.

D. Studio Rentals

In the U.S., the major distribution-production entities have their own studios in Hollywood and if they are involved in the financing of the production via a production-

distribution agreement — or via other methods previously described — they will want any winner write on the production to be put through their facility. This enables them to provide work for their facility and in some instances to charge a "production overhead".

This is a variable percentage, often around 10 per cent, which is added to every bill the studio complex renders and is budgeted into the production. It is charged on top of the actual cost of studio facilities. Depending on their strength in the market place, the most studios increase or decrease their overhead from time to time, and in some instances reduce a shogun.

In Australian studios and most non-U.S. facilities, the producer can structure a deal with an independent facility to meet his particular requirements. Generally, he can make use of some, or all, of the equipment or facilities the studio has to offer, or he can bring in his own gear and personnel.

The studio hire rate will generally vary between time actually spent filming and time spent convening and striking (or breaking down and removing) the necessary sets. Frequently, the construction and striking rate will be around 50 per cent of the filming rate.

Generally, Australian studios do not have a set hiring agreement, and rely on an exchange of letters. It is important for the producer to provide:

- (i) that he can have access to the studio for a guaranteed period over and above his contracted period, if he gives notice by a certain time. (This protects him against scheduling delays);
- (ii) that he can have access to it 24 hours a day with provisions for parking, etc.;
- (iii) the quantity of power lifts, phone access and blinds, etc. need to be secured;
- (iv) as a large multi-stage complex the producer will need to be protected from noise and interference from other productions;
- (v) the extent of insurance cover (if any) the studio requires;

Continued on P. 33

All the topics covered in this part are covered in more detail in the "Australian Film Producer and Investors Guide" and that as from this issue, no producers or firms will be printed in *Connoisseurs* as part of the "Guide for the Australian Film Producer". See notice at right.

Box-Office Grosses*

TITLE	Distribution Code	THIS QUARTER 29.10.77 to 25.2.78							Weeks in Release	LAST QUARTER 2.7.77 to 29.10.77							Weeks in Release
		STD.	MLB.	PTH.	ADL.	BRL.	Total \$	Rank		STD.	MLB.	PTH.	ADL.	BRL.	Total \$	Rank	
The Last Wave	DA	238,800	180,808	40,288	100,030	—	875,120	1	10	—	—	—	—	—	815,100	—	—
Shine-Bry	LAPC /RS	17,318	88,140	180,288	21,500	88,581	473,147	2	17	278,538	268,941	18,838	70,288	77,853	1,390,144	1	17
The Munge Tree	GLX	116,881	127,213	18,137	22,874	71,882	384,677	3	10	—	—	—	—	—	384,477	—	—
The Gelling of Wisdom	R3	107,880	135,740	195,584	12,787	8,874	371,878	4	17	186,887	210,314	—	332,74	40,336	777,784	2	10
Summerfield	GRS	100,288	88,297	80,104	38,580	48,810	262,813	5	17	48,074	21,845	—	—	—	330,726	5	4
Abba — the Munk	PN	81,886	N/A	78,800	84,081	11,441	187,888	6	8	—	—	—	—	—	210,932	—	—
Blue Fire Lady	R3	—	N/A	84,171	N/A	—	84,171	7	7	—	—	—	—	—	84,171	—	—
God's Party	GAG	—	48,881	18,270	—	—	68,170	8	11	48,888	187,888	32,038	—	48,880	344,318	3	17
Journey Among Women	GLX	8,238	17,238	—	—	18,988	41,571	9	4	17,034	32,238	23,690	—	—	181,223	7	10
Pinkie at Hanging Rock	R5	33,180	12,720	4,878	7,444	—	58,426	10	7	43,842	42,882	18,300	35,408	21,880	230,431	6	7
The Fishers Blue War	MS	8,578	—	8,988	—	—	14,878	11	2	82,711	30,184	38,884	30,880	28,038	184,080	8	11
Summer City	BG	N/A	—	—	—	—	N/A	12	8	—	—	—	—	—	N/A	—	—
Inside Looking Out	MD	N/A	—	—	—	—	N/A	13	3	—	—	—	—	—	N/A	—	—
Available Total		744,234	181,234	384,127	342,440	338,839	2,478,882			778,714	91,381	338,188	138,738	220,888			
Foreigner Total		8,888,882	2,028,128	7,731,881	1,274,880	1,948,811	18,818,281			2,888,888	3,888,888	782,777	381,888	1,424,887			
Grand Total		8,633,116	4,122,362	2,888,248	8,818,887	1,844,889	19,844,779			3,667,592	3,780,269	1,041,288	381,888	1,845,375			

* Qualities present if individual has been supplied to Centre Agency by the Australian Film Commission

* The large cut across the land itself is a record of foreign fire damage; the entire battle was specified.

• **Test class**

© 2000 Blackwell Science Ltd
Journal of Internal Medicine 247: 105–112

†† Asterisks indicate members only. ‡‡ — Residual. ‡‡‡ — Group Unit Organized (G.U.O.) Definition: ‡‡‡ — 200 Century for 1st, 100th, 200th, 300th, 400th, 500th, 600th, 700th, 800th, 900th, 1000th, 1100th, 1200th, 1300th, 1400th, 1500th, 1600th, 1700th, 1800th, 1900th, 2000th, 2100th, 2200th, 2300th, 2400th, 2500th, 2600th, 2700th, 2800th, 2900th, 3000th, 3100th, 3200th, 3300th, 3400th, 3500th, 3600th, 3700th, 3800th, 3900th, 4000th, 4100th, 4200th, 4300th, 4400th, 4500th, 4600th, 4700th, 4800th, 4900th, 5000th, 5100th, 5200th, 5300th, 5400th, 5500th, 5600th, 5700th, 5800th, 5900th, 6000th, 6100th, 6200th, 6300th, 6400th, 6500th, 6600th, 6700th, 6800th, 6900th, 7000th, 7100th, 7200th, 7300th, 7400th, 7500th, 7600th, 7700th, 7800th, 7900th, 8000th, 8100th, 8200th, 8300th, 8400th, 8500th, 8600th, 8700th, 8800th, 8900th, 9000th, 9100th, 9200th, 9300th, 9400th, 9500th, 9600th, 9700th, 9800th, 9900th, 10000th, 10100th, 10200th, 10300th, 10400th, 10500th, 10600th, 10700th, 10800th, 10900th, 11000th, 11100th, 11200th, 11300th, 11400th, 11500th, 11600th, 11700th, 11800th, 11900th, 12000th, 12100th, 12200th, 12300th, 12400th, 12500th, 12600th, 12700th, 12800th, 12900th, 13000th, 13100th, 13200th, 13300th, 13400th, 13500th, 13600th, 13700th, 13800th, 13900th, 14000th, 14100th, 14200th, 14300th, 14400th, 14500th, 14600th, 14700th, 14800th, 14900th, 15000th, 15100th, 15200th, 15300th, 15400th, 15500th, 15600th, 15700th, 15800th, 15900th, 16000th, 16100th, 16200th, 16300th, 16400th, 16500th, 16600th, 16700th, 16800th, 16900th, 17000th, 17100th, 17200th, 17300th, 17400th, 17500th, 17600th, 17700th, 17800th, 17900th, 18000th, 18100th, 18200th, 18300th, 18400th, 18500th, 18600th, 18700th, 18800th, 18900th, 19000th, 19100th, 19200th, 19300th, 19400th, 19500th, 19600th, 19700th, 19800th, 19900th, 20000th, 20100th, 20200th, 20300th, 20400th, 20500th, 20600th, 20700th, 20800th, 20900th, 21000th, 21100th, 21200th, 21300th, 21400th, 21500th, 21600th, 21700th, 21800th, 21900th, 22000th, 22100th, 22200th, 22300th, 22400th, 22500th, 22600th, 22700th, 22800th, 22900th, 23000th, 23100th, 23200th, 23300th, 23400th, 23500th, 23600th, 23700th, 23800th, 23900th, 24000th, 24100th, 24200th, 24300th, 24400th, 24500th, 24600th, 24700th, 24800th, 24900th, 25000th, 25100th, 25200th, 25300th, 25400th, 25500th, 25600th, 25700th, 25800th, 25900th, 26000th, 26100th, 26200th, 26300th, 26400th, 26500th, 26600th, 26700th, 26800th, 26900th, 27000th, 27100th, 27200th, 27300th, 27400th, 27500th, 27600th, 27700th, 27800th, 27900th, 28000th, 28100th, 28200th, 28300th, 28400th, 28500th, 28600th, 28700th, 28800th, 28900th, 29000th, 29100th, 29200th, 29300th, 29400th, 29500th, 29600th, 29700th, 29800th, 29900th, 30000th, 30100th, 30200th, 30300th, 30400th, 30500th, 30600th, 30700th, 30800th, 30900th, 31000th, 31100th, 31200th, 31300th, 31400th, 31500th, 31600th, 31700th, 31800th, 31900th, 32000th, 32100th, 32200th, 32300th, 32400th, 32500th, 32600th, 32700th, 32800th, 32900th, 33000th, 33100th, 33200th, 33300th, 33400th, 33500th, 33600th, 33700th, 33800th, 33900th, 34000th, 34100th, 34200th, 34300th, 34400th, 34500th, 34600th, 34700th, 34800th, 34900th, 35000th, 35100th, 35200th, 35300th, 35400th, 35500th, 35600th, 35700th, 35800th, 35900th, 36000th, 36100th, 36200th, 36300th, 36400th, 36500th, 36600th, 36700th, 36800th, 36900th, 37000th, 37100th, 37200th, 37300th, 37400th, 37500th, 37600th, 37700th, 37800th, 37900th, 38000th, 38100th, 38200th, 38300th, 38400th, 38500th, 38600th, 38700th, 38800th, 38900th, 39000th, 39100th, 39200th, 39300th, 39400th, 39500th, 39600th, 39700th, 39800th, 39900th, 40000th, 40100th, 40200th, 40300th, 40400th, 40500th, 40600th, 40700th, 40800th, 40900th, 41000th, 41100th, 41200th, 41300th, 41400th, 41500th, 41600th, 41700th, 41800th, 41900th, 42000th, 42100th, 42200th, 42300th, 42400th, 42500th, 42600th, 42700th, 42800th, 42900th, 43000th, 43100th, 43200th, 43300th, 43400th, 43500th, 43600th, 43700th, 43800th, 43900th, 44000th, 44100th, 44200th, 44300th, 44400th, 44500th, 44600th, 44700th, 44800th, 44900th, 45000th, 45100th, 45200th, 45300th, 45400th, 45500th, 45600th, 45700th, 45800th, 45900th, 46000th, 46100th, 46200th, 46300th, 46400th, 46500th, 46600th, 46700th, 46800th, 46900th, 47000th, 47100th, 47200th, 47300th, 47400th, 47500th, 47600th, 47700th, 47800th, 47900th, 48000th, 48100th, 48200th, 48300th, 48400th, 48500th, 48600th, 48700th, 48800th, 48900th, 49000th, 49100th, 49200th, 49300th, 49400th, 49500th, 49600th, 49700th, 49800th, 49900th, 50000th, 50100th, 50200th, 50300th, 50400th, 50500th, 50600th, 50700th, 50800th, 50900th, 51000th, 51100th, 51200th, 51300th, 51400th, 51500th, 51600th, 51700th, 51800th, 5190



Geoff Burton
talks about photographing
"Storm Boy."

“from the beginning I knew what I wanted.
To capture the calm before the storm.
The wild, untamed...and the gentle.
The warmth...and the cold, harsh reality.”

Geoff Burton, Winner 1977 Penguin Award for Best Cinematography



"Storm Boy" ()
shot on EASTMAN Color Negative film 5247

Photograph by courtesy of David Rynoch





Geoff Burton, Director of
photography "Storm Boy"

"Storm Boy" — first there was the book, with magnificent illustrations by Robert Ingpen. I loved his ink line drawings with their pastel colour washes. They were all so evocative of the awesome and majestic wilderness area — yet incredibly romantic, in keeping with the story of a boy and his jettison companion.

So when the opportunity came for me to shoot the feature, I knew I wanted my pictures to look like his pictures. And I was obviously delighted — though not surprised when Art Director David Copping was just as impressed with Ingpen's work.

These drawings became the basis for our thinking.

Pragmatically, we felt we needed to wash out the strong colours, reduce the overall contrast generally and carefully control the density to achieve the time/weather progress throughout the film, building up to the final storm sequence. But I wanted more than that. I wanted the intention to be warm and comfortable in contrast with the cold threatening weather raging outside.

What I was doing most of the time was "down grading" the photographic image with the use of heavy filters, minimal light and extremes of colour temperature — to do that I had to start with three essential elements. And these three elements had to be of a quality and reliability I knew I could count on under extreme filming conditions.

The work the lab did speaks for itself, as does the excellent quality of the high-speed Zeiss lens I used. What's not so obvious is the need of these elements — the Kodak 3247 stock. But then film stock isn't meant to be normal. It's just there doing its job, letting you push it around as much as you dare.

I like to "use" the negative a lot. With it to its extremes to produce a particular look or effect. It's the reliability and consistency of Kodak 3247 that makes it so attractive for this style of shooting. In fact I just can't imagine how I could have photographed "Storm Boy" as anything other than Kodak 3247."

EASTMAN Color Negative film 3247. A remarkable, sensitive film.



KODAK (Australia) Pty. Ltd.
Horton House, 6 Audley Road
Melbourn Division

Dawn!

"Dawn!" is the personal life story of Dawn Fraser, the world's greatest ever woman swimmer.

Produced by Joy Casill and directed by Ken Hannam, the film has been shot in a wide range of locations from Tokyo, Japan, to a Balmain pub; from the Melbourne Olympic Pool to the palm groves of Tawaville.

Budgeted at \$764,000, the film is now in post-production.

PRODUCTION REPORT



JOY CAVILL

PRODUCER/WRITER

THE SCRIPT

To tell Dawn's complete story would have taken six hours, so one of the hardest decisions was to summarize the most interesting period of her life. I selected the years 1945 to 1970. I believe this period tells in the most colorful and dramatic way the story of the individual. Perhaps bigger things happened to her before and after, but during this period she went through important changes as a person.

What balance did you strike between her life and sport?

I didn't want to make a sporting film. I wanted to make the story of the individual, that she was a champion swimmer was of secondary importance.

As a producer, I could see the production value of the Olympic Games as the background, yet I was really only interested in that period in a character. This was one of the hardest things I had to overcome in raising finance, because every time I mentioned the name Dawn Fraser, people and sporting films were death at the box office, that is one of the reasons why it took nearly three years to get the film off the ground.

Since Rocky, things have changed and everybody now wants to make the personal life story of a sporting champion. So, I think the threat has been good.

"Rocky", however, does strike a balance between sports footage and personal details. Can you afford to make a film about a sporting personality without a reasonable amount of sport in it?

My marketing sense said there had to be some sporting events so I chose the ones I thought most interesting. Obviously her first gold medal at the 1956 Olympics was one, because it changed her whole life and opened up the world to her. I also included the Tokyo Games because that was where her swimming ended and her life changed again, suddenly, after years of being met at airports by reporters, it all cut out.

In between these two Olympics, I selected a few sporting events that had nothing really to do with her triumphs but with her personality, her behavior before and

Joy Cavill has been involved in the film and television industry, in Australia and overseas, for 25 years. She produced two feature films before "Dawn" — "The Nickel Queen" and "The Intruders" — and worked on several television series, including "Skippy". Cavill's writing experience is equally extensive.

With "Dawn", Cavill is handling a subject of great personal interest, and one she filmed before in a documentary made in 1964. This was at the time of Dawn Fraser's car accident which badly damaged her neck. The press was sceptical that she would ever race again — but she did. And in that dramatic 100 m freestyle final at the Tokyo Olympics, Dawn Fraser achieved the "impossible" — her third gold medal.

In the following interview, conducted by Peter Bellby and Scott Murray, Cavill discusses working with director Ken Hannam, the story behind the film's production, financing and marketing; she begins with the screenplay.



after races.

So there is sport in Dawn, and it is important. But it takes second place to the story of Dawn Fraser, the individual.

The high point of Dawn's career was 1964. Since this occurs two-thirds the way through the film, don't you run the risk of ending on an anti-climax?

No, I don't agree. Up till 1964, Dawn's whole world was swimming suddenly, that world ceases to exist. She left school at 13 with very little education and her only qualifications are that she is the greatest swimmer in the world. That is what makes the last part of the film so interesting.

Then, it isn't a down-beat ending...

No, anything but that.

THE FINANCE

When did you begin approaching potential backers?

I had just finished the first draft when I went to Adelaide to temporarily replace John Morris — he was sick — as head of production at the South Australian Film Corporation. I was there four months. When John came back he asked me if I would like to stay on and work for the corporation. I turned down the offer and said I had a script I wanted to produce. John read it and was very excited. He then offered to put up part of the

finances at that stage, \$250,000.

On the basis of this SAFC money, I applied to the Australian Film Commission which subsequently put in \$250,000. ATN, the Channel Seven Network, came in with most of the balance.

Did you have a director and key creative personnel when you talked with John Morris?

No, only the script.

And the AFC?

I had not finished anything with Ken Hannam, but I did say he would probably be directing it. I had to be very honest with the AFC and told them they wouldn't have any star names because it was becoming obvious we weren't going to be able to find an established writer to play the role.

I think one of the main reasons the AFC committed themselves to the film is the early script was my best record in the business. I have been making films for 25 years, here and overseas, and I believe I have a reputation for integrity, and for bringing projects in on budget. I feel they trusted me, despite having a loose package. I appreciated their confidence.

Did the SAFC request a production role in "Dawn", or were they merely investors?

They are basically straight investors, but have a credit as co-producers. The contractual thing is "Aquinara Productions in association with the South Australian Film Corporation". The SAFC put up the first money and handled the initial financing. Bill Robb was then at the SAFC and was responsible for getting the ATN investment.

Other than that, they have not interfered. I think they feel, as I do, that it is a very personal film, and therefore better if handled in a judicious way. The SAFC and the AFC granted me complete and final creative control on the film.

The SAFC's next major role, which will be a very important one, is in the promotion and marketing because that is the area in which I don't profess any expertise. They, however, have shelled up some excellent assets with their production.

Was your deal with the AFC the

standard 70/30 split with the production company?

That is the sort of figure.

Is that also the deal you have with the SAFC and the Screen Network?

As far as the investors are concerned, their equity in the film is in relation to how much they put in. But there are the writers and the producers, and the producers are Aquilino and the SAFC.

So the SAFC is getting a bit back says...

They are, but then they are entitled to it. I appreciate that, but there have been critics of this, but investors and producers are two different things and I think if someone is prepared to put as much money as an investor, they are entitled to get their equity as an investor. Similarly, if they come in as a producer, they are entitled to their equity as one.

Is the Channel Seven deal an advance against a network sale, or an investment?

Both, they have a large investment plus they have purchased the television rights.

What is the hold-over period?

Three years.

Did the SAFC request you shoot in South Australia to engage a number of South Australian personnel?

They did ask us to do some shooting in South Australia. One of the main locations in the script was a pub in Belmont, NSW.

You can't easily shoot in city pubs because of the lost trade, noise, and so on. So we decided to make the pub a set and this was built in South Australia at the Norwood Studios. Ross Mijot designed it.

Apart from the pub, we also did a number of location sequences in Adelaide, and were there for 18 days.

As far crew, I was asked to use as many people from South Australia as I could. That wasn't a problem; South Australian technicians are very good.

Shooting in a studio in Adelaide must have been more expensive than in Sydney...

It was, but I felt I had a commitment to do some shooting in South Australia. At the same time, the construction people did a magnificent job, and the set was faithfully reproduced. I can't say I regret the decision.

You have also shot in many



Couch hero Gallagher (Tim Roth) looks on as Dawn French (Micaela) starts a sparring class with two policemen.

different locations...

Yes. In one sense, for instance Dawn meets her father's friend in Townsville. There was some criticism of my shooting there, but I maintain that Dawn meeting Gary in Townsville created a different relationship than meeting him in Sydney. A number of people said it was ridiculous and that I should have the story a bit and have them meet in Sydney. After all, people overseas, and here for that matter, aren't going to know where they met.

But I can assure you that Dawn meeting John Doolan in the tropical setting of Townsville, with the Hawson shirt and 1964 pink Cadillac, creates an atmosphere that could not have been captured in Sydney. It is not a very long sequence, but it was worth every penny in the final analysis.

These are the sorts of decisions you have to make, despite the criticism, because some people are inclined only to add up the dollars and don't see the value on the screen.

Australian films that have been logistically complex, like "Mad Dog Morgan" and "Jannet Blacksmith", have gone drastically over-budget in the travel and transport area. How did you cope?

I am delighted we came in under-budget in that area. I budgeted very carefully and was guided by the fact that a number of people in the post had under-budgeted.

WORKING WITH A DIRECTOR

There has been some criticism made of producers being writers. How do you react to that attitude?

I didn't find any problems, but maybe that is because I have known Ken Henson for a long time and worked with him before. I knew this producer/writer role can be very restricting on a director and I discussed this with Ken before he took on the film. I told him: I would be on the set every day because, as a producer, I like to involve myself in the production. Anyway, Ken accepted that, and we worked together well.

Ken's biggest problem was whether Dawn was going to be on the set every day. I knew that I couldn't tell him, and this worried Ken terribly. I could appreciate how he felt, because not only did he have the producer and script-writer breathing down his neck, but also the person whose life story he was filming.

What happened on the first day's filming, however, was a complete about-face. Ken soon recognized that Dawn was a tremendous advantage. The crew also seemed to work a lot better when Dawn was there, as did Brownie who admired her greatly.

Doesn't a producer/writer run the risk of inhibiting the director?

I never tried to inhibit Ken when he was directing. In the US, for example, producers are gaining more control because they are no longer Wall Street money men but creative people who have the final responsibility for the overall film. A producer is also the only person who is really aware of all the problems and facets of a particular film.

I think directors need producers as a sounding board because — and I should be the last to say this — they can tend to get too close to a project. No one could be closer to a film than I am on Dawn. But I am also aware that when you employ a number of people for their creative talents, you have to let them have their freedom. I

gave Ken complete rein. In that he could direct the script the way he wanted to, the way where he put his creative talent.

I let him add the film to that direction, in collaboration with the editor, Max Lemon. It was only then that I looked at the film. I had been away for several weeks, so I think I returned with a fresh approach.

A film can only be cut according to the way it was shot. If you don't influence the shooting, how can you influence the editing?

That is not strictly true. A film can be edited in a number of ways, irrespective of how it was shot. A director who shoots a film which can be cut one way is declaring to the editor and thereby depriving him of his contribution. As a producer, I am strongly opposed to this limiting of talent.

As far as the shooting is concerned, I looked at the rushes and daily discussed them with the director. If I felt that a particular actor needed a little more care, I would say so.

At one stage, I felt Ken was unconsciously slipping into a television style of shooting, and I pointed it out to him. He acknowledged it, thanked me and corrected it. I also sent him back to it about some sequences because I wasn't happy with them — he was only too anxious to carry them out, being a very cooperative director.

So I don't mean that once we started shooting I just stopped back and had no interest — I followed it very closely.

Did you ever feel the need to be more objective, where your involvement as a writer conflated with your job as producer?

I was always aware of it, but I think I cooled. At the moment, the film is too long and some sequences have to be cut. So I have the struggle within myself of knowing that in keeping the pace I will have to cut one of my favorite scenes. That is very hard, but deep down I am a producer first and a writer second.

Did you ever consider directing the film yourself?

I was strongly suggested by the AFC, the SAFC and several other people that I direct the film. I was very tempted, because if I did it was mine. I could have directed, this would have been the only. Every shot was in my mind and I had lived with it for so long.

But that is the very reason you need somebody else to come in and bring their talents. I felt that between the writer and producer I needed a director, and I still believe that was the right decision.

Continued on P. 247

KEN HANNAM

DIRECTOR

Did you contribute much to the screenplay?

No, by the time I became involved, the script was pretty well finished. There were a few things I felt needed attention, and Jay and I worked on them. We made a lot of minor changes.

Was the film already financed?

Yes. I was still working on *Summerfield*, and it is *Down* should have gone earlier but not Jay kindly waited for me. As a writer, you were lucky and got only a very small writer's fee, otherwise, we might have been in a lot of trouble with the studio.

One criticism you have made of Australian producers is that they often go ahead with scripts that aren't quite ready. . . .

A film cannot be a free and creative process, but in Australia they have become that. Instead, writers should be encouraged to keep working on a script until it is perfect.

If we are going to make important films — films that say important things — then we will have to work hard, often doing things we won't be paid for. And that is how it should be.

Where responsibility is it to decide whether a script is ready?

A director shouldn't work with a script until he is sure it is right. However, there are many pressures put on a producer in this area. For instance, money is made available by government bodies and distributors for a limited period, and if the film doesn't get into a stage pre-production in that time, it will be taken back. The producer is, therefore, often obliged to go ahead with a film that is not ready.

This situation is possibly connected with producers ending money on first drafts. . . .

I agree, and that situation should change. Hopefully, a producer will also involve a director in finalizing the script before proceeding.

I think the problem could be due to misplaced benevolence by the funding bodies, which, knowing that producers don't get a fair return on the work they put

"Down" is director Ken Hannam's fourth feature. After a successful career in television where he directed episodes for several series, including "Z Cars", Hannam returned to Australia to make "Sunday Too Far Away" in 1975. Critically acclaimed worldwide, "Sunday" was the first Australian film to be shown in the Director's Fortnight at the Cannes Film Festival.

In 1976 Hannam directed "Break of Day", a period love story written by Cliff Green. This was followed in 1977 by "Summerfield", also for producer Patricia Lovell. Scripted by Green, "Summerfield" has been the center of a controversy in the film industry over the relationship between writers and directors, and the quality of Australian writing.

In the following interview, conducted by Scott Murray and Peter Beilby, Hannam discusses his attitudes to scripts and screenwriters, the problems of shooting a logistically complex film like "Down", the role of the producer/writer in the Australian situation, and, finally, his previous three features.



Director Ken Hannam instructing camera operator John Seft

in, keep backing new projects. The solution, therefore, is in making the producer's return such that he or she is not forced to rush into a new film. The same goes for writers: if they were paid more, one could expect them to spend more time on a script.

How does one go about assessing a screenplay?

It is very difficult. However, there is a tendency to assess scripts on the way they are written, and not on what they say. If a script is made as beautiful prose, it has a greater chance of getting money. There has been too much emphasis on presentation, though

this situation seems to be changing.

Ideally, who should assess scripts for the funding bodies?

I don't know, but it is a shame if it falls into the hands of failed or better people, whether they are writers or not. I have similar feelings about directors assessing the work of other directors for the Australian Film Institute awards.

It is very difficult to get a neutral panel, one that is informed and has a feel for commercial and dramatic potential.

You implied earlier that Australian films fail to make

strong statements. Why is this so?

It doesn't matter whether you are making a slapstick or an anti-war film; the films that really mean something are those that show a passion in their making. It's not a question of what or political statements, if you have a burning desire to make a statement, it will come across.

Take *The Devil's Playground*; this was Fred Schepes's story and it had to be told. What comes over on the screen is the compassion and passion with which he tells it.

Take also Peter Weir's novel development between *Picnic at Hanging Rock* and *The Last Wave*; this was because he became his own man, and made his own statements.

In Australia, we are at the stage of making films as if playing with new toys. Sure you have to go through that process, but we have reached the stage where we should have a pretty good reason for doing a film — otherwise, we shouldn't do it.

Did you consider "Down" a worthwhile script?

Yes. *Down* is a living person who is not someone we can escape; she is not a piece of history. The script makes an effort to understand her, it tells the other side of her story. People may not be shocked, but they will be surprised.

"Down" is a different type of film for you, in that it involves a lot of spirit and action. Did you have any reservations about this?

No. This action film and I have done a considerable amount of action material on television. Certainly there is action in *Down*, but I think you will be surprised by how little swimming there is.

What generally interests me about films is the relationship between people. I am not a director on a vast landscape, such things interest me in other people's work, but not in my own.

I think the main reason I was attracted to *Break of Day*, for example, was that I had been in television for a while and I had lost my cinema eye. Television is all close-up, and usually different to cinema.

Break of Day called on me to do two things to work very

intimately with the actors, and to make a beautifully lyrical film. So when I look at it, though I didn't know I could get my eye back, I know I had to try.

There is considerable debate in this industry over the producer/writer, and director/writer. What are your feelings?

I think the producer/writer is the most dangerous combination. On *Dawn*, however, it has been a very happy relationship because Jay has been involved in many facets of the industry and is extremely objective.

Yet I can't help feeling that a lot of producer/writers only become producers to protect their scripts. You can't do that. It's like having a son or a daughter and having to face up to the fact that one night they will not go to come home.

It's the same with a script. It is in love, and people have worked a lot on it. But at some stage it's got to get up on its own, and the writer just has to let go.

As for director/writer, this has worked very well in Europe. The argument against it is a possible lack of objectivity, and if I were a writer/director, I would want a script editor with me who I respect and who would talk to me directly.

But there are certain writers who are able to control the machinery and the money, and that is the best way to express themselves. Fred Schepisi is a good example.

PRE-PRODUCTION

Logistically, "Dawn?" must have been a nightmare with all its locations...

I was greatly helped by our production department. I felt they were too tough when it was filming, but they had every right to be.

During the last four weeks we were doing four minutes a day and still not up to schedule. It was an understated film, and we were very lucky that the weather was as good as it was.

How closely were you involved in planning the schedule?

Well, you fight as much as you can. I have always worked with Mark Epstein as my first, except on *Sunday Too Far Away*, and he is remarkably good. He organized the schedule with the production manager, though we all talked about it and visited locations. I gave him my feelings, how long I felt a scene would take to shoot, then left him to it.

You tend to live as a free's paradise; you know damned well that it's not going to be easy, but



Czech Mary Gallagher (Faye Richelieu) appears Dawn (Ewenkey Marky-Popel) for a scene after a look at *Dawn*.



Director of Photography Ruyter Blyth lines up the shooting designed by John Seale and Mark Seale for shooting under water.

you can yourself into thinking you can do it. Sometimes a falls apart, but generally it stays together.

When do you prepare your shooting script?

As soon as I can. It also has to go to a location as early as possible and just wander around, getting to know the feel of the location.

Did you have this time on "Summerfield", which had an island location?

I had about a fortnight there, and the art department was based on the island. Mike Molloy came out from Britain to shoot the film three weeks before we started, and that was a luxury on an Australian film.

But it's no use bringing out a director of photography six weeks before the shooting if he and the

director don't have something to say to each other. So the first thing we have to do is to get to know one another better, once that is done we can be more honest and direct.

A person shouldn't be afraid to say, "Excuse me, but I think you are contradicting that scene. I may chuck away what he suggests, but he ought to say it."

How far can such a collaborative approach go?

It's difficult to judge. One doesn't always have the time to make films in a conventional effort, and I don't think there is all that much to be gained, anyway. Somebody has to make the statement, and it should be the director on behalf of the writer and producer. Otherwise, there is a danger of the statement becoming gray.

That is part of the problem with the documentary made here. A good documentary must have a degree of bias. If I don't like you, and I am making a film about you, then I am entitled to let my feelings seep through. Somebody else can then make a film attacking me, if they like.

In Australia, there is a habit of following a bad remark with something nice, and all you end up with is a grey mass in which you have made a lot of statements, and said nothing.

Actually, I believe one of the reasons Jay wanted me to do this film was because she wanted strong statements — but nothing too strong or over-emphasized. At the same time, the last thing she wanted was a documentary.

The film is about Dawn, and at no time during her life does she stop and look back, she always plunges forward. That is part of her magic, part of why she attracted me so long as a champion.

The approach I therefore employed was to try and get inside her character.

THE SHOOTING

How did you handle the swimming sequences?

There are three swimming events. The first, the 1956 games, was only because the Melbourne Olympic pool was still there. We opened this scene out in a big way, and managed to make some hundreds of people look like thousands by moving them around. It is very expensive and noisy.

We don't cover Dawn's swim at the Rome Olympics, but there is a sequence at the Rina (cave) in Naples where she was forced to participate in an exhibition race.

The third event is the Tokyo race. We filmed that as a swimmer would feel, see and hear it. To do this, John Seale (his assistant) and Ross Erickson (the pool) spent several days developing a periscope device for the camera, which enabled us to film under water without having to submerge the camera.

The scene starts with the girls above water, follow them as they dive in and then tracks along under water behind them.

It is so good, in fact, that it is a bit of an anti-climax, you get and drink. "Oh yes, now we are under water."

In leaving out important events, such as the Rome event, are you running the risk of disappointing audience expectations?

No, I think Jay has been pretty cunning. Jay feels that if anything is going to upset people, it is a personal story about Dawn, the

NEGATIVE CUTTING SERVICES PTY.LTD.

The only specialist negative matching company in Australia now celebrates its fifth year of service to the Film and Television Industry.

An exclusive range of specially imported equipment for 16mm invisible splicing, 16mm single frame splicing and a 35mm Perfection Feature Splicer enables our company to offer a unique service.

Our facility is fully equipped for all 16mm and 35mm productions and providing simultaneous red matching for features, series, telemovies, specials, shorts and documentaries.



We offer same day service on television commercial work including negative selection and print make-up for transfer to video tape.

Take advantage of our negative determination plan. Ask your laboratory to progressively supply the negative to us each day. Your original will be catalogued and safely stored, ready for matching.

We have moved to new spacious re-conditioned and sonic air-cleaned premises on level three at 906 PACIFIC HIGHWAY, CROWNS NEST 2065

TELEPHONE MARILYN AND RON DELANEY ON (02) 922 3607 OR CALL PERSONALLY TO SEE OUR NEW FACILITIES

swimming is something people already know about. So, although we don't cover the Rome event, we cover other aspects of her trip there.

What about the other characters?

The character I am most fond of is Cliff, Dawn's husband. It was very bold of him to allow us to tell his story, and though he starts as a sort of villain, in the scene where he leaves Dawn, he shows a real humanity. It is something all of us have at some point wanted to do, but not had enough strength.

Leg, the man who comes into her life later on, certainly is a somebody who is attracted to her but suddenly disillusioned by the intensity of her feelings. We never knew whether he is seeing an opportunity to get out of the relationship, or whether what he says is true.

MARKETING

How do you feel about the way your previous films have been marketed?

Marketing is the area that has still to come of age. It is strange that many distributors are willing to invest in films, but are hard put to know what to do with them once they are finished.

If people expect a film is going to be hard to sell, they should run it out and avoid the situation where films have been thrown into the market place with a halcyon slogan of the shepherds. No wonder they often disappear without trace.

Dawn is a very commercial film and should appeal to a wide age range. What Jay and I have had to guard is to not separate our pages toward towards women's issues of an audience. It is going to be very interesting to see if they pull it off — I am sure they will.

SUMMERFIELD and BREAK OF DAY

"Summerfield" and "Break of Day" don't always indicate the position you talked of earlier. Was that because the films needed to be low key?

I think Cliff was brave with *Break of Day*, what he did was very interesting, but perhaps he underplayed it. It is a funny thing about Cliff's writing, but his heroism and heroism don't have anything to say, while his subsidiary characters never stop talking.

What I admire enormously in *Break of Day* — which, incidentally, I think is my last film —



The recreation of the 1956 Olympic Games in the Melbourne Olympic Pool



Dawn and her husband, Cliff, at Cliff's apartment in Rome

is Sarah Kestelmeier's performance. Her role was a very difficult one because she had no more than 16 or 20 lines, and most of these were "Thank you," "Goodbye" and "Pleased to meet you."

Yet her character is supposed to be totally liberated, have a marvelous sense of humor and be very sophisticated. She says nothing to indicate any of these things and yet does indeed tell all her friends arrive — and even they don't stay much.

Cliff also left the hothouse plan for us to develop. What I imagined was that she had had an affair with John Bell, but left the command when she found the group so confusing her work that she was no longer sure of its value.

Her move to the town was a transitory experience, and she was selfish enough to realize that he would feel the same — but he was not used to meeting people like her. So, when she found the key to her position, with his help, she was happy to move on. I don't think she saw her action as selfish.

What people mean about *Break of Day* and perhaps this is because we didn't do it well enough, is that it is about non-conformism. It doesn't matter whether the audience wants the two women to confront one



John Kestelmeier as Dawn's husband, Cliff, and Cliff Kestelmeier as Dawn's husband, Cliff

another, they can't — because of the period, the place and the circumstances in which they live. So it's got to be bloody low key, doesn't it?

Yet, an audience may ask if this lack of confrontation is deliberate or whether there should be something happening that isn't...

Yes, we were all agreed at something that didn't quite come off. I don't know where we went wrong, but it did need a bigger energy flow, and a flow that was generated by action and dialogue.

Did that experience modify your approach to "Summerfield"?

Summerfield is a film that interested me greatly. The problem was that the script wasn't quite ready — it should have had six months more work, as it was. However, Pat Lovell (the producer) was in a position where she had to go, the people funding the film thought the script was very good and wanted her to stay.

Again, probably because of my age, I thought I might be able to strengthen the things I felt were weak. I don't think I was able to, but it was a good learning experience — for me at least.

I am always glad when audiences enjoy *Summerfield*. I think the actors, indeed everybody connected with the film, put in a tremendous amount of devotion and love.

"Summerfield" is probably the most consistently acted of the recent Australian features. John Waters' performance, in particular, is excellent.

And Nick Tate, who had a theatrical past. Simon is a very ordinary person, not particularly good at anything, who finds himself in a situation and makes a great cock up of it.

John's part was easier, and very nicely tailored for him — and he did it extremely well. Nick and Elizabeth Alexander, however, had very difficult roles and they worked like demons to achieve what they did.

"Summerfield" is a film that sharply divides audiences, "Break of Day" doesn't.

That's true. The main dispute point on thing about *Break of Day* is that it can be said to have made no impact at all.

When talking about *Summerfield*, I must point out I am not speaking across but myself. If I felt the script needed more work, I should have said so. Then it would have been up to the producer and writer to agree with me, or choose someone else.

Many critics have found the ending of "Summerfield" unrealistic. The Abbots are obviously very wealthy and could have moved interstate or overseas to protect their money...

I suppose the ending is a device, it was not the way Cliff had written it, although I think Cliff agreed with what I did.

In the original after Nick had returned to the island and seen them through the window, John rushed out, shooting madly into the night. Now I don't think a man who was so gentle and meek as he could suddenly become a mad killer.

If the ending was going to work, I think we had to convince the audience but act was purely moneywise. If he stopped and thought about it for another 10 minutes, things may have been different.

Finally, given your feelings about scripts, do you have plans to find a subject and develop it yourself?

I have two projects I want to work on, and if I am wrong enough, that's what I'd do. It's another film, but I will be doing it really want to do it.

ROSS MAJOR

PRODUCTION DESIGNER

How would you define your role on the film?

A production designer should coordinate the look of a film. That on many Australian films, one is the art director as well. This means you are designing and supervising.

Ideally, you should have a separate art director whom you brief, just as you do the wardrobe or make-up people.

The designer also has the responsibility of viewing the film from beginning to end and you can assist the look and flow of a film greatly by keeping your backgrounds lively even.

On *Dawn!*, I tried to simplify a lot of these backgrounds into plain areas of color, and on locations, I tried to paint everything I could. This way I could keep the background moving at an even pace instead of jumping.

We use Dawn's house, for example, over a period of 55 years, so by painting the colors, I subtly altered the background without it ever being obvious. When you cut back to a house, people have to recognize it as one, otherwise they get lost.

I guess you could call this a simplifying process.

Did you also control moving colors, such as costumes or cars?

Not in much. A lot of the clothes were, of necessity, costume colors — uniforms and so on. What I tried to do was put things against a background that didn't clash.

The wardrobe created the period more than my backgrounds because I used very few true 1950s interiors. Dawn's parents, for instance, had lived in their house for many years, so it looks more 1920s or 1930s. There was the odd 1950s furniture, like new curtains, but the period comes from the hair and wardrobe.

In terms of color, I found the 1950s a particularly uncoordinated era and, anyway, I don't like too strong a design for a background. It becomes a little less if you start matching colors to wall colors and that kind of thing. So as long as something didn't clash violently, I didn't change it.

Did you use foreground color as a way of isolating something within the frame? Dawn, for

After doing an architecture course at university, Ross Major joined the ABC as an assistant designer. He then went to Britain where he was assistant designer for the BBC on the series, "Lorna Doone". He also worked at Bristol television and on several plays at the Edinburgh Festival which were televised on London television.

Returning to Australia, Major freelanced, doing occasional work for the then Commonwealth Film Unit, and sets for the Community Theatre. Since then, he has worked in television and commercials. "Dawn!" is Major's first feature.

In the following interview, conducted by Peter Bellby and Scott Murray, Major talks about the overall design, construction of sets and the liaison between an art director and the key creative personnel.



Production designer Ross Major, standing in his set of the Riverside Pub, Sydney.

example, in a crowded games stall?

Lighting is a help in those areas of locations. But Dawn was the biggest help, because as Raine the maid on wearing a white frick suit, which was certainly in regulations. She is an attention-grabbing lady — I don't mean that unkindly — and she often played herself in such situations. Apart from that, we did watch colors in track suits and so on, and made sure they stood out.

PRE-PRODUCTION

When did Jay Cavill approach you about becoming production designer?

Two weeks before filming.

question of me letting Jay know the kinds of things I wanted to do.

Two pertinent questions I asked at the outset were: (a) Was the making a documentary? (b) Was she looking at an international market or just the Australian one? Both affected the way I approached things.

What was your involvement with screenwriter Russell Boyd?

Russell only started a fortnight before shooting, so that most of our inquiries had been established. What I tried to do was talk to Russell on a day-before basis. We still had a good deal to be done as we were shooting, because Dawn wasn't the kind of like you could live up completely beforehand.

Did you participate in the selection of locations?

Yes, though a lot of overseas goods had been used up with councils beforehand. I then went to those spots, photographed them and selected those I thought the most suitable. Later, I went around again with Ken.

THE PUB SET

What sets did you design for the film?

The Helman pub is the only set in the film, the rest are mere supplements to a location, like the addition of a wall. The set is also seen over a period of 10 years and because it was based on an actual pub, it had to look realistic. That was quite a problem, so as soon as I started on the film I measured it up and sent the drawings down to Adelaide for costing.

The set wasn't constructed in Sydney?

No, it was entirely built by Herb Porter in Adelaide. The building period was four weeks: fourteen were full time, plus the odd labor and glass.

Did you use the same materials all in the pub?

To a degree. Old-fashioned ideas, for instance, aren't readily available, but you can duplicate

the look. The furniture pieces are light-colored, yet they appear much older and darker from years of smoke and grime. On film, however, they would have been too light, so I had to use darker coats to get the same markings and tone. They also helped Russell in lighting the set.

To what extent did you design the set to suit Russell Boyd?

The pub is sited on a corner, facing north, so the sun comes in all day. This gives it a lovely feeling and it was obvious we would light the set the same way. I just made sure during the building that there was enough space behind it to place the main light source.

From all accounts, the set is a perfect replica. What techniques did you use to achieve this?

You have to treat a set as if you were building it from scratch. Then you duplicate the bits and pieces that add to the overall effect, light conduits on walls, window fittings, plugs and so on. You also use real materials because you can't put away with fake bits of windows or doors. The more real things you use, the greater the chance of getting the reality of the set across, which was important in this instance as the pub was the only set in a film of real locations.

What about pub fixtures or glasses?

We put some old counter units and bar things from the breweries in Adelaide. As for glasses, I always wonder about the necessity of having every detail exact in a period film. As long as they are obviously not wrong for the period, I don't tend to bother.

Did you use old building materials or new ones which you had to age?

I didn't do any ageing on the film. I don't think it of the materials aren't the same, as long as you get the right effect. The heavy shutters were stained and distressed to get a worn look without ageing, and I aged the interior of Dawn's house more by the choice of furnishings. I chose old and shabby pieces, but ones that had a well-loved appearance. I avoided breaking down walls and roofboards, or driving around light switches; I didn't think it was necessary.

In *Blackie*, for example, a lot of the ageing of the sets was very real — you could pick it up instantly — because it tended to make things look dirty, rather than old and shabby.

Does a set designer subtract rather than add?



In Major's pub set, designers celebrate the birth of Dawn's daughter, *Blackie*.



Ms and Mrs Fraser (Miss Franklin and Barbara Franklin) in their kitchen home. The period is 1956 *Blackie*.

I subtracted quite a bit on *Blackie* because of the plan wall across I wanted, which is in direct contrast to film like *Plunkie at Hanging Rock* and *Caddie* where there was detail everywhere.

If, for instance, we had a shot where the operator wanted to move a picture to get a better composition, I would prefer to take it out. It's try to keep things as natural as possible.

Were you on the set all the time or did your responsibilities as designer mean you had to be elsewhere?

I went to Adelaide a number of times to see the set being built, but I was mostly at other locations. This is not an ideal situation and I would certainly prefer to spend all my time next to the camera.

BUDGETING

On "Dawn", you controlled

Not really. In fact, I wouldn't even mind working on a low-budget film provided everybody involved was aware of the inherent limitations.

What budget should a film like "Dawn" have for sets and props?

Ideally, \$16,000. We started at \$13,000 and ended up spending \$19,000, which does not include salaries or location hire. Location hire alone was an additional \$1900.

Basically, I think a producer should speak to a designer when he or she is doing a budget, just to tell things out. A lot of art directors are given an amount of money and have no say in the figure.

However, things are improving all the time and in decision is an area in Adelaide in Queensland that is now being taken seriously.

STAGING THE OLYMPICS

You restaged the 1956 Olympics in Melbourne. How did you do that?

First, I looked at all the available footage and that made me realise there was no way we could copy it. The people, the flags and all the paraphernalia were too much. Fortunately, the original pool in Melbourne was available.

As for the Rome and Tokyo sequences, Kenz decided to concentrate on the swim, and the Tokyo swim was actually done in the Melbourne pool. Of course, the building was not like the one in Tokyo, but I wasn't trying to recreate it. Sometimes you have to forget the overall and concentrate on the details, and if you make the swim elements very accurate, the audience tends to forget that on a water screen it may not be quite right.

Design by implication . . .

Yes, though sound is a great help, you can shoot a scene with 10 people cheering but when you mix in 2000 it has an entirely different feeling.

Do you get a master shot of the stadium?

You do, but on the day before the race. Then you cut to the event.

Dawn goes through the film in a lot of wide shots, but as her life is unwinding, I think it is quite valid to go in close.

Extensions for scenes such as when Dawn walks to the swimming pool in Rome, or leaves in a bus for the Tokyo

your departmental budget. Do you find that extra responsibility demanding?

It is a demanding but necessary responsibility. You should always know how much you have spent, otherwise you don't know how much is left.

By keeping a running cost of the staging, it became apparent very early on that the budget was too low, but this wasn't a problem because I kept everybody informed. Then as costs came in, we would change things to suit. For example, I reduced the elements on the pub by taking three sections out of the rubble.

Were you involved in defining the budget, or was it given to you as a fait accompli?

The budget had been set, but from the outset I think even Jay Jay felt it was low, she probably needed someone to come and talk with her about it.

Did you find yourself restricted by the limitations of your budget?

colorfilm AUSTRALIA
is proud to be associated
with these fine films at Cannes



*The
Getting
of Wisdom*

MOUTH TO MOUTH



SUMMERFIELD

NEWSFRONT

LONG WEEKEND

THE MANGO TREE



colorfilm A SPECIAL KIND OF
LABORATORY SERVICE FOR
AUSTRALIA AND SOUTH EAST ASIA.

COLORFILM PTY. LIMITED,
36 MISSENDEN ROAD,
CAMPERDOWN, N.S.W. 2050
Telephone: 518 1086 Telex: AA24545

Tasmanian Film Corporation



- FILM PRODUCTION
- STILL PHOTOGRAPHIC WORK
- SKILLED PERSONNEL
- 16/35 AND AUDIOVISUAL FACILITIES
- EQUIPMENT HIRE—INCLUDING DYNALENS

CONTACT THE CORPORATION
FOR FILMING IN OR OUT OF
TASMANIA

64 Brisbane Street, Hobart 7000 Tasmania.
Phone 30 8033 Telegrams Tasfilm Hobart

film makers a new name to remember
ANNE GRAHAM FILM SERVICES
(my old name was edina film services)

*the same fast efficient neg matching
at reasonable rates
contact me personally at*

ANNE GRAHAM FILM SERVICES
26 shelbourne road neutral bay nsw 2089
telephone (02) 906.3011 (2 lines)

MISE-EN-SCENE

A consultancy service for film and theatre.

From complete production co-ordination
to answering a single idea.
Comprehensive film on locations, casting,
properties and wardrobe.

CAN YOU AFFORD TO BE WITHOUT SUCH A
COMPREHENSIVE SERVICE?

DAVID SEARL MISE-EN-SCENE
Suite 2, 24 Tussock Street,
Potts Point, NSW 2011. Phone: (02) 358 2371

JOHN BARRY GROUP

MOTION PICTURE EQUIPMENT
SALES • RENTAL • SERVICE

**If you shoot handheld, you need
The Academy Award Winning***

STEADICAM™

Because with STEADICAM, Cinema Products' revolutionary film/video camera stabilizing system, the handheld moving camera finally comes into its own — recording dolly-smooth, jitter-free, handheld moving shots with a steadiness of image never before achieved on the screen.

*Class 1 Academy Award for Technical Achievement for the 1978 Academy of Motion Picture Arts and Sciences. (The first to be awarded for ten years).



105 Reserve Road, Artarmon
Sydney, N.S.W. 2064
Telephone: 439-8955
Telex: 24482

All correspondence: P.O. Box 199
Artarmon, N.S.W. 2064 Australia

**We've got all shapes
and sizes at...**



EASTBERN TRUCK RENTAL

Wherever you need it! Wherever you want it! For any length of time at negotiable rates - that's Eastbern Truck Rental.

The full range of Landcruisers, 2.3 tonne mowing vans (easily adaptable to portable dressing room or make-up van), 1 tonne Hi-Ace vans for that extra equipment, buses from 12 - 22 seats and air conditioned cars and station wagons, all available when you need it, wherever you need it. For all your location shooting, anywhere in Australia, Eastbern's got the right vehicles at the right prices.

Short or long term rentals or even leasing arrangements (to take advantage of that 60% Tax Incentive Allowance) are all only a phone call away. On your next budget, don't leave out Eastbern Rentals, when just a phone call will get you exact costs for all your rental requirements.

Ring Darryl Howard right now on (03) 877 5022 for immediate and obligation free quotes for your particular requirements.

(03)8773133 (03)8775022

**EASTBERN
TRUCK RENTAL**

238 Winbourne Rd, Newswang, Vic. 31131 a.k. (03) 926 1161

Please supply me with literature regarding the rental of your fleet of Landcruisers, commercial vehicles and air conditioned cars and station wagons.

Name _____

Company _____

Position _____

Address _____

Post code _____

...the friendly alternative.

POLLAND FILMS

PRODUCTION HOUSE AND RENTALS



CUTTING ROOMS

Room 824 & 825

Room 826/827

Monmouth Fil Studio

CAMERA AND SOUND

Complete Line Output

ALLS With 400' Plant

Camera Line Mount

First Floor - 475 Pacific Highway,
Crows Nest, NSW 2045

Opposite Dandy Cinema Telephone (02) 43 1651

BLACKBOARD PRODUCTION

studio of 3D animated films

specialising in

animation at puppet or object.

special effects, clay and foil modelling

also accept for static advertising,

illustrations and feature films

Telephone (02) 767-8667 or 41-1022

45-46 Chiswell Street, Surwood NSW 2134



JEFF NEILD

STILLS PHOTOGRAPHER

**Sidcar Racers • Ride a Wild Pony
Caddie • Harness Fever • Barney
Lord of the Morning Cams (Korea)**

Complete range of equipment, any format.

Can offer processing facilities.

Available in B/W and color.

168 PACIFIC HIGHWAY, NORTH SYDNEY
2060. PO BOX 885. PHONE (02) 929 4848

THE SPECIAL LOVE STORY OF PADDY OODLAN
AND HIS FAMILY. THEY WILL BE TORN
APART BY PROGRESS.

THE IRISHMAN

From the
producers
of
GIULIA

Starring MICHAEL CHASE • ROBYN NEW • SIMON BURKE

with GERARD KILPATRICK • LIONEL LINCOLN • JESSIE BARNY

Produced by ANTHONY MURKIN. Written & Directed by DONALD CRONIN

Adaptation from the novel 'THE IRISHMAN' by CLARE BOYLE

A Farnes House (Australia) Film Corporation Production

CAMP AND CREW TRAVEL, SAN FRANCISCO



RELEASED NATIONALLY THROUGH GUD FILM DISTRIBUTORS



PRESENTS



SURRENDER IN PARADISE

DIR: PETER COX

MUS: RALPH TYRRELL

PHOTO: DON McALPINE

TOMORROW BELONGS TO THOSE WHO CAN SEE IT COMING

PADDINGTON TOWN HALL CENTRE (02) 31 9025

JULIA

Keith Connolly

There is a dramatic film, in style, subject and veracity. It depicts the intense study of today to revive the great past, exciting that air of burning, volatile enthusiasm of the early First Zionsists in *The Jewish Crisis, The Search, and Art of Selig*.

With Alvin Selig's draft ancestry under his arm, the 20-year-old doctor gallantly swims. Being superhuman, Elhan Halban, as represented by Joe Fonda, took into a rare order of confidence.

Not altogether surprisingly, Julia is a very strikingly exposed in the way, a wide of romantic catastrophe of delicate means it is found on its episode in *Immense*. The second volume of Elhan Halban's autobiographical trilogy in which she is a female friend, identified only by her first name.

Julia (Vivian Baker) was a very rich American who studied in Oxford and then with Freud in Vienna, became "a primitive anti-feminist" and was killed by Nazi shortly before World War 2. She is seen to be a knowledge of her path as Lillian is undoubtedly known — although the writer suggests what the whole of existence took.

If this volume is a certain celebration of attitude, it is a disconcerting reflection in Zionsism and Selig's approach to the recent material, revealing from the opening sequence of the film. Over the film of Fonda's efforts hatched in a Jewish dream. Incredibly in the present day, she is found among the first paragraphs of *Immense*. "Old Julia's career, as it is now, sometimes becomes transitory and it is possible to see the original form the old dreamer, replaced by a later child, in a way of seeing and then seeing again." A few pages later, however, in another more great section, there is the book she says: "I have always known about the memory. I know what it is to be found and I trust it absolutely about Julia."

The introduction gives the title to a tapestry that Zionsism is trying to have it both ways — a change also seen in *My Halban* in the diary killed by *Immense*. Then, the third volume of her memoirs. She is happy about the way many Americans believe during the McCarthy period and says to themselves in proper prose and speech. Her prize, in only seven lines of *Immense* in the greater view on the left.)

Elhan Halban, however, remains a personal approach to many who rather normal silent or loved with the McCarthyite branch. She suggests there I had believed that she should be criticized, lived by what they claimed to believe in freedom of thought and speech, the right of each man to his own convictions. Julia's spirit of independent consciousness, however justified, amounts to an insistence about the way Julia is depicted on both front and film.

One begins to suspect that, assuming notwithstanding, Julia is painted in the strongly realistic sense. Mr. Halban reveals it is a contradiction for not contradict a double line. Fonda's Lillian hopes by reaching profound measures of school friend Julia, who lives with conflict, Elhan's commitment leads married makes it into the British aristocracy. Julia joins on to Oxford and Vienna, while Lillian works away at her first job with very encouragement from her lover, writer Charles Macmillan (Lillian's husband). The only time the two friends see each other is when Lillian dashes in

Vienna after Julia is critically wounded in an Austrian government attack on the socialist district.

The dramatic scene on the tiny road Lillian performs for her friend in 1907 Zionsism, here is at its full best, capturing the tension dramatically, then changing the narrative into a sequence of useful pattern.

Lillian receives \$50,000 of Julia's own money to get found at Berlin, on behalf of the anti-Nazi underground. When she meets a war, severe Julia later lost a leg in the Vienna siege explains that the money will buy freedom for more than 500 people.

— Julia, Catherine, conversation and others.

Julia reveals she has a daughter, named Lily, who lives with a father's friend in Anne Lane, after Julia's death, Lillian

would prefer the child to her memoirs. Mr. Halban reveals that William Wyler, a friend of Alvin, helped in the successful search.

Even for a Hollywood self, moving a biographical with actual data, the ending of Fonda and Fonda is in part to close to their passion, political production is a fairly bold move. It works well with Fonda's conversely suggests the gritty realistic technique of Halban's well. Redemptive in the last scene is a final, bright color. What does it come through and then it is a serious film, in the nature of the dark bond between the two women. (The film ends a scene described by Mr. Halban in which the main unity is a meeting suggestion that their childhood is closed.)

Meanwhile, Julia represents Good —

selfish, self denying, unapologetic — period against evil. For dedication and unrelenting rejection of order and comfort is suggested in Halban's own meaning about whether she should stand for order on a table set or "give it to Roosevelt." (Most of Lillian Halban's film consists struggles between good and evil in the human personality.)

What Zionsism and Selig might have developed further is the character of the film, particularly in its dramatic phase. They do, however, suggest how Lillian's subject is affected by the extraordinary, mission and Julia's movement.

Although the film is less than heady, good, some steps are stepped out, that might have been shocked — the flight-wing attack in which Julia was married and



Julia is dramatically well-lighted (example of Selig's technique) in the last of a contradiction. Lillian (Joe Fonda) just died, Miss Baker?

"THOSE WITH A DISCRIMINATING SENSE OF HUMOR WILL PROBABLY GET SICK ALL OVER THEMSELVES FROM LAUGHTER!"
—OLIVIA-GILZINE



"WATERS' WEIRD, FLAGRANTLY OFFENSIVE FARRY TALEN HAVE TO BE SEEN TO BE BELIEVED"
—PLAYBOY MAGAZINE

JOHN WATERS'

Desperate Living

It isn't very pretty...

"I ONLY anyone HOW TO TAKE JOHN WATERS SERIOUSLY AFTER DISAPPEARING LIVING!"
—San Francisco Chronicle



John Waters' earlier efforts in bad taste

FEMALE TROUBLE
plus **PINK FLAMINGOS**

(DIVINE in the second double only appears in)

John Waters' first feature, today includes
Ken Waters' video special **"MONDO TRASHO"**

See DIVINE ripped by a lobster in **"MULTIPLE MANIACS"**
— A high shocker wonder movie — Village Party

Ken Hughes' biography on Charles White starring John Ford
THE MAN WITH THE GREEN CARNATION

Includes: **Under the Big Pink** and **Two Women in a Boat**

THE SPECIALTY OF THESE & OTHER MONEY MAKERS, COUNTRY
BURNING TRASHO, SHAGGY, PINK, AQUARIUS, PINK, 1981, 1982, 1983

TO PREMIERE AT THE
MELBOURNE AND SYDNEY
FILM FESTIVALS

Two Films
by
Michael Rabbo

I HATE TO LOSE — 1 hr — The political process in Quebec is featured in this brisk suspenseful film
THE WALES COME TUNNELING DOWN — 25 mins — The fight by some residents of a large city to save their historical buildings. Others want progress

Plus a host of others

Information on these and other recent productions
available at

National Film Board of Canada
50 Bridge Street (9th floor),
Sydney 2000



Telephone: (02) 231 1366



The Urban Council, Hong Kong
presents



**2nd International Film
Festival of Hong Kong**

第二屆香港國際電影節

26-6-78-9-7-78

International Film Exhibition (Feature film)
Hong Kong Cinema 78 & Hong Kong Cinema Retroactive
Tribute to John Wayne Film & Selection: Selection & Discussion

For further information on these events: Tel: Young Festival Coord near 2nd
International Film Fest 26-6-78, Hong Kong City Hall, 1st Floor Plaza Hong Kong

25
SYDNEY
FILMFESTIVAL

STATE THEATRE
JUNE 2 — JUNE 17, 1978

- **THE WORLD'S NEW FILMS**
45 Australian previews
- **BALA OPENING NIGHT**
June 2 — A major new Australian feature
- **EVENING OF NEW FRENCH FILMS**
June 7
- **EVENING OF NEW SPANISH FILMS**
June 14
- **GREATER UNION AWARDS**
For Australian Short Films
- **FILM FORUM '78**
Filmmaker discussions

BOX 4034, G.P.O., SYDNEY 2001
TELEPHONE: 660 3309
CABLES: SYDFEST

Music Worries?

AUSTRALIAN SCREEN MUSIC PTY LTD

Specialising in Music Tracks — Canned
or Original — For any type of
Production

For information on this long overdue service give Carry Hardman a call and discuss your requirements — even at script stage.

Think music — Think ASM

P.O. Box 176
Crows Nest NSW 2065
(02) 922 6833

SOUND STUDIO FOR HIRE

Switable for Film, Video and Stills at:

FILM SETS

88 Warrigal Road,
Oakleigh,
MELBOURNE 3166

Studio 7'0" x 46' with 14' to lighting grid.

Large three sided maintainable fixed cycle.

Good access to studio for cars and trucks.

Design and wet construction service available.

Dressing rooms, wardrobe, and make-up facilities.

STUDIO BOOKINGS, PHONE:

Alex Simpson, (03) 568 0058,
(03) 568 2948
AH (03) 25 3858



THE DESIGNERS ASSOCIATION

IN THE PERFORMING ARTS
AND THE SYDNEY OPERA HOUSE TRUST

Keywords:

DESIGNING MINDS

An exhibition of film, theatre and television design
from 30 Australian designers.

8th April – 21st May
Exhibition Hall, Sydney Opera House

NEGATIVE TRAINING
THE POSITIVE APPROACH
JOHN D. SMITH

THE POSITIVE APPROACH
NEW CUTTING — **JOHN WENDLING**
 2nd Floor, Suite 22, 63 1/2 St. Street, Wilkes-Barre, PA 18712
 PHONE: 708.833.1478

BARGAIN OFFER

Rare copies of film souvenir programs

The Heroes of Telemark \$2.50
 Chi! What a Lovely War \$2.50
 (Discount for multiple orders)
 Ben-Hur (1959) \$7.50
 The Blue Max \$5
 Nicholas and Alexandra \$10
 Grand Prix \$5

Most Items in Full Color

Ring first then write: PJG Productions
 Moorabbin P.O.
 Moorabbin, Vic. 3189
 Phone: (03) 97 6982

It is advisable to send orders by certified mail

FILM REVIEW INFORMATION SERVICE

Looking for information on a film? The George Lugg Library welcomes enquiries as local and overseas film. On receipt of search fee (one dollar for two enquiries) and S.A.F., synopsis and reviews will be supplied for each title, additional material on request.

All enquiries to:

The George Lugg Library
 P.O. Box 157
 Carlton South
 Vic. 3053

The library is operated with assistance from the Australian Film Commission

Widescope Publishers/Visa Books are pleased to announce the forthcoming publication of a new Australian book.



In Search of Anne

A novel by Esben Storm

Soon to be a major film starring Richard Marx and Judy Morris with Bill Hunter and Chris Haywood. Music by John Murray and Alan Stivell. A Storm Production.

HALLIWELL'S

HALLIWELL'S FORDGERS COMPANION 6TH EDITION 62740

Quintupled in size since publication 12 years ago, the new edition of Leslie Halliwell's world famous reference book is a must for all libraries. Its most unusual is with people who make films and films not (quite always) with an eye to the director's production. 4000 writers and composers of the past and present. For the new edition over 1,000 new entries and 250 leads. Each volume has been edited resulting in a witty, readable and invaluable encyclopedia.



Leslie Halliwell

HALLIWELL'S FILM GUIDE 62740

An essential companion to the FORDGERS COMPANION as well as a fascinating film book in its own right. Each Biennial English speaking film appears in 50 years and more of each entry comes in a compact mass of information such as casting time, date of release, colour or release price, production company, producer, chief synopsis and review, writer, original source, director, starring cast, director's note. A rating system is included and, as many other, biographical extracts from original reviews.

Available now for \$19.95 each. Send cheque or money order to:
 ASSOCIATED BOOK PUBLISHERS-UNIT LTD
 c/o T Dept.
 361 East Street
 Sydney NSW 2000

Resource Book of 16mm Educational Films



Review and Study Guide also have publisher who is perhaps the best Australian producer known in book of 16 mm films of his time.

Over 2000 films are listed with a summary of each film's contents, the subjects listed and recommended guide books for study purposes.

The Resource Book covers a comprehensive Subject Index Listing, chronological film guide, the appropriate Subject heading to find film.

Many of the films are available to rent. Details of rent and terms and conditions are set out in the Service Information, and out of the book.

ORDER

To The National Library, Educational Media Unit 227 Cleveland Street, South Melbourne, Victoria 3206

PLEASE SUPPLY description of the Resource Book of 16mm Educational Films
 Payment is payment of \$
 The cost of \$

NAME

Date

ADDRESS

Postcode

Prices and handling charges apply to all orders

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

as at April 1977

EDUCATIONAL
 MEDIA
 UNIT

Cinema Review April/May 1987

CASTING YOUR NEXT MOVIE?

M.A.M.

MAD MAX

DAVID CAMERON
RIG EVANS
JOAN LETCH
PAUL YOUNG

PATRICK

ROD MULLINAR
JULIA BLAKE
HELEN HODGKINWAY
WALTER PYM
FRANK WILSON
PAUL YOUNG

MOUTH TO MOUTH

IAN GILMOUR
PETER FRILAY
JOAN LETCH
WALTER PYM

LET THE BALLOON GO

MATTHEW WILSON

THE MAHGO TREE

GERARD KENNEDY
GARY DAY

DAWN

GABRIELLE PARTLEY

RAW DEAL

GERARD KENNEDY
ROD MULLINAR
BETHANY LEE
RIG EVANS
SEAN MYERS
GARY DAY

THE GETTING OF WISDOM

JAN FRIEDL
KERRY ARMSTRONG
JULIA BLAKE
MARCO MELERMAN
GERDA NICOLSON
NOMI HAZELHURST
DOROTHY BRADLEY
TERENCE DONDOKAN
KIM DEACON

HIGH ROLLING

TERRY NORRIS
SEAN SCULLY
ALLEN BICKFORD
TERRY GILL
PAUL YOUNG
ALEX PORTEOUS

THE LAST WAVE

FREDERICK PARLOW

THE IRISHMAN

GERARD KENNEDY

THE YELLOW PYJAMA GIRL

ROD MULLINAR

THE NEWMAN SHAME

ALWYN KURTIS

ELIZA FRASER

GERARD KENNEDY
SEAN SCULLY
LEON LISSEK

SHE'LL BE SWEET

ROD MULLINAR

PICTURE SHOW MAH

SALLY COMBES
DRIE BOURNE

BREAK OF DAY

MAURIE FIELDS
SEAN MYERS
BILL NAGLE

SUMMERFIELD

ADRIAN WRIGHT
JOY WESTMORE

NEWSFRONT

GERARD KENNEDY

THE CHANT OF JIMMIE BLACKSMITH

IAN GILMOUR
JULIAN ARCHER

HARNESS FEVER

MARY WARD

DOH'S PARTY

CLARE BINNEY

IN SEARCH OF ANNA

GERDA NICOLSON
MAURIE FIELDS
MARY WARD

DEATH CHEATERS

RIG EVANS

THE MONEY MOVERS

TERENCE DONDOKAN
GERDA NICOLSON
FRANK WILSON

BLUE FIRE LADY

MARION EDWARDS
SHIRLEY CONNARENE
LLOYD CUNNINGTON
DAVID JOHN
JOHN WOOD

DIMBOOLA

VIL JELLY
CLARE BINNEY
WALTER PYM

MELBOURNE ARTISTS MANAGEMENT

643 ST KILDA RD,
MELBOURNE, 3004
RING GARRY STEWART 1031 51 6225

Desmond Bone Sound Services

194 Napier Street,
South Melbourne Vic. 3205
(03) 699 7203

Specialists in Film Sound Transfers

For your next feature we can supply 35mm
magnetic stripe film in bulk at competitive
rates to 17.5mm

Please Contact: John Rowley

WYNER OPTICALS

14 Whiting Street
Artarmon, NSW 2064
(02) 438 2993

16mm & 35mm Optical Effects
16mm Blow-Ups - 35mm Reductions
Wet Gate Facilities

NEWS FLASH



For All

Motion Picture Producers

CINEVEX FILM
LABORATORIES PTY. LTD.

of 15-17 Gordon ST.
Elsternwick. VIC.

Announces
7247 & 5247
E.C.N. Processing

This Laboratory
Phone 528 6188



is four times the place you think it is

Trouble is the Perth Institute of Film and Television is working in so many areas of film and television that people who know our work in one category often aren't aware of nearly all our other projects. Film distributors don't know we're film producers. Film producers may not know of our extensive education programme. And so on. To set the record straight, we are active in:



Education

The Institute's education programme ranges from free community oriented courses to advanced 16mm workshops from informal meetings with visiting film makers to film law seminars. Recent visitors participating in such activities included Philip Jones, Tony Backley, Bob Hill, Rosemary Anne Sison and Stewart Fret.



Production

Under the auspices of the Australian Children's Film Foundation, PIFT is active in the area of children's film and television with links to Channel 9 (Perth) and ABC National Television of short children's documentaries and drama. Several children's T.V. serials and films are currently in pre-production.



Resource Centre Special Projects

The Institute serves the local film and television community through its extensive 16mm production and post production facilities. Projects being planned include an exhibition of Video Art and a festival of student film, video and photography.



Film Exhibition

We run a commercial 143 seat cinema, a 60 seat 16mm cinema specialising in Australian films and a "Moving Pictures" travelling film festival in country areas of Western Australia.

Stay tuned! There's more to come.

PERTH INSTITUTE OF FILM AND TELEVISION,
80 Adelaide St., Fremantle
phone 225 1066

Cinema Projea: April/June - 17

NORKHIL FILMS

16mm POST PRODUCTION
EDITING ROOMS

6 Plate Steenbecks
Upright Movieola
Motorised Piosync

DOUBLE SYSTEM THEATRE
SOUND TRANSFERS AND RECORDING

Nagra — Mono — Stereo — SN
Cassette
4 Track 1/4"

Complete service for field recording

13 Myrtle Street
Crows Nest NSW 2085
(02) 922 5630

Sharmill Films

Presented distributors of numerous films

**Proudly Announces
Outstanding Films For Hire**

Harper Street (1960 and 1961)
Reveries Rich Her Heart (1960, one theatrical release only)
Autumn, Portrait of a Woman (1961)
One Jump Peltier (1960 and 1961)
Wines (1961)
214 (1961)
Many Banned Classics

For full catalogue, write or phone

Sharmill Films, 27 Macquarie Place,
Sydney, N.S.W. 2000
Telephone: 227 41 33 or 3341. Cables: Sharmill Melbourne

ROSS DIMSEY

is an

INDEPENDENT

Director, Writer, Producer

of

FILM

Commercial, Documentary, Feature

(03) 96 1109

Question:

When is a bear not a bear?

Answer:

When it's a Koala

Koala (which really isn't a bear at all) is one of the
Australian Wildlife Film Series made by Film Australia.

Enquiries welcomed at Film Australia
P.O. Box 46 Lindfield 2070 Telephone 457 0111

Australian Film Commission



FILM STUDY RESOURCES GUIDE

Basil Gilbert

The archive in film study covers an interesting educational situation as demand is being placed on accurate information both in private and professional film libraries. Two recent publications are designed to study the field: the National Library of Australia's *Film Study Catalogue* (1975) and the Australian Council of Film Libraries' *1976 edition of the Open House Film Catalogue: The National Library Film Study Catalogue* (replaces the *Film Study Catalogue*, Working Title No. issued in October 1971). The new work is well designed, has 112 pages and is priced at \$5. There are two unexpurgated and three in-house editions. Film professionals including librarians and teachers are the primary audience and film by design. The first edition is alphabetical listing of 66 titles, includes date of release, country of origin, running time in minutes, 16 frames per second, film type, etc. The second edition is a short synopsis of each film's content.

The *Movie Review Film Catalogue* is an invaluable resource for school and film libraries. The new edition is a further list of material made available to all film libraries. Many of the titles were screened throughout the three editions and have been revised. The *Movie Review Film Catalogue* is a new addition to the Australian film library, and its length has been increased from 23 minutes to 17 minutes, and the content of the catalogue is being revised, major additions are in the new edition. The new edition is in two parts: the first part is a list of titles and the second part is a list of titles.

On the topic of the film study, the new edition of the *Movie Review Film Catalogue* is a new addition to the Australian film library, and its length has been increased from 23 minutes to 17 minutes, and the content of the catalogue is being revised, major additions are in the new edition. The new edition is in two parts: the first part is a list of titles and the second part is a list of titles.

The *Movie Review Film Catalogue* is a new addition to the Australian film library, and its length has been increased from 23 minutes to 17 minutes, and the content of the catalogue is being revised, major additions are in the new edition. The new edition is in two parts: the first part is a list of titles and the second part is a list of titles.

On the topic of the film study, the new edition of the *Movie Review Film Catalogue* is a new addition to the Australian film library, and its length has been increased from 23 minutes to 17 minutes, and the content of the catalogue is being revised, major additions are in the new edition. The new edition is in two parts: the first part is a list of titles and the second part is a list of titles.

The *Movie Review Film Catalogue* is a new addition to the Australian film library, and its length has been increased from 23 minutes to 17 minutes, and the content of the catalogue is being revised, major additions are in the new edition. The new edition is in two parts: the first part is a list of titles and the second part is a list of titles.

information includes addresses, contact persons, names of books, experience and other details. The new edition is a new addition to the Australian film library, and its length has been increased from 23 minutes to 17 minutes, and the content of the catalogue is being revised, major additions are in the new edition. The new edition is in two parts: the first part is a list of titles and the second part is a list of titles.



The *Movie Review Film Catalogue* is a new addition to the Australian film library, and its length has been increased from 23 minutes to 17 minutes, and the content of the catalogue is being revised, major additions are in the new edition. The new edition is in two parts: the first part is a list of titles and the second part is a list of titles.

The *Movie Review Film Catalogue* is a new addition to the Australian film library, and its length has been increased from 23 minutes to 17 minutes, and the content of the catalogue is being revised, major additions are in the new edition. The new edition is in two parts: the first part is a list of titles and the second part is a list of titles.

The *Movie Review Film Catalogue* is a new addition to the Australian film library, and its length has been increased from 23 minutes to 17 minutes, and the content of the catalogue is being revised, major additions are in the new edition. The new edition is in two parts: the first part is a list of titles and the second part is a list of titles.

NEW ZEALAND REPORT

David Lascelles

Sleeping Dogs recently completed its first season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Season writer Albert Ward is one of the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.

Sleeping Dogs may also be an entry in the 1975 season. It is the main city centre. The figures are impressive: 13 weeks in Auckland, 10 in Wellington, 10 in Christchurch, 10 in Dunedin, 10 in Invercargill.



"LOW BUDGETS, HIGH QUALITY IN LOCAL FILMMAKING"

National Times, July 25, 1977



Brian Brown and Carole Wilkinson in *Wells* directed by James Eckman

Made with assistance from the Film Production Fund

THE CREATIVE DEVELOPMENT BRANCH of the AUSTRALIAN FILM COMMISSION

Provides assistance for filmmakers to:

- INNOVATE
- DEVELOP FILMMAKING SKILLS AND TECHNIQUES
- MAKE THE FILM THEY REALLY WANT TO MAKE

All filmmakers are eligible to apply — whether employed in government/commercial production or independently, whether fully professional or less experienced.

If you have a film project that you want to get off the ground discuss your proposal with a Project Officer from the Creative Development Branch before submitting an application. To arrange an appointment contact Curtie Levy (Film Production Fund), Richard Keys (Script Development Fund) or Albee Thomas (Experimental Film and Television Fund) at Sydney 001 922 6855. Melbourne applicants for all funds should contact Craig Tepper at the Australian Film Commission Office, 8th Floor, 140 Bourke Street, Melbourne 001 663 4795.

Application forms and guidelines for the funds are available from:

The Chairman
Australian Film Commission
CPO Box 3904
Sydney, NSW 2001

FILM PRODUCTION FUND provides assistance to experienced filmmakers for innovative projects which have potential to further the applicant's development as a filmmaker.

SCRIPT DEVELOPMENT FUND assists experienced and promising writers and directors who wish to devote their full time to develop a film or television script over a specific period of time.

EXPERIMENTAL FILM AND TELEVISION FUND provides assistance to filmmakers with little or no previous film-making experience. The fund finances projects which are innovative in form, content or technique and supports experimental and avant-garde work.

THINKING ANIMATION?



CINEMAGIC
ANIMATED FILMS

4 Combs Street, Pyralis, N.S.W. 2073

phone 481 5677

GUN RENTALS COLLSHOOT SALES

Dealers in Antique — Military
& Collectable Firearms —
Related Items

Offers a Specialised Service to
The Film-Making Industry via
rentals of:

- Most Every Type of Antique Firearms
- Most Every Type of Modern Firearms
- Roped Weapons (Swords, Knives, etc.)
- Military Gear (Uniforms etc.)

ANYTHING relating to the above fields

FREE

Advice concerning the correct
type of firearm etc. to
correspond with the period
of the film

Shop Address:
3 Elizabeth St., Coburg,
Meld. Vic 3058

Phone: (03) 354-6876

QuartzColor
FILM TO ELECTRONIC
PHOTOGRAPHY LIGHTING
CONVERSION

Lightomatic
LTD.
DIGITAL LIGHTING SERVICES



THEATRE AND
TELEVISION STAGE
MACHINERY



SALES/
HERE



STRAND
ELECTRAL

STRAND
STRAND
LIGHTING AND STAGE
CONTROL EQUIPMENT

STRAND
CENTURY
LIGHTING AND STAGE
CONTROL EQUIPMENT

Sole and services nationally in

STRAND ELECTRIC

10 Maling Street, Melbourne 2041. Telephone 421 1042
10-12 Years Street, Sydney 2154. Telephone 25 0124
10-12 Years Street, West End, Brisbane 4101. Telephone 46 1001
10-12 Years Street, North Sydney 1585. Telephone 46 1001
10-12 Years Street, North Sydney 1585. Telephone 46 1001
10-12 Years Street, North Sydney 1585. Telephone 46 1001
10-12 Years Street, North Sydney 1585. Telephone 46 1001

DAVID COGGIN

Caterer to the Film Industry
and the Light Car Club of Australia

Blue Fire Lady
Laser Musical
Fountain
TV Commercials
ABC Series

- First class food • Quotes given
- Willing to travel
- Fully mobile kitchen available

46 Queens Road
Melbourne 3004
Phone: 960 51 5284

CINE SERVICE PTY. LTD.

225 MORAY STREET,
(PO BOX 338)
SOUTH MELBOURNE 3205
TELEPHONE (03) 699 6999

- Documentary film productions
- sound recording, dubbing
- editorial services, editing
- broadcast
- video transfer & telecine facilities
- kinescope recordings
- film color & b/w processing and duplicating
- super 8mm & standard film duplicating
- super 8mm b/w processing
- 16mm to super 8mm reduction printing, sound or silent
- magnetic striping of tapes

- Victorian agents for lascaz reels and cassettes
- suppliers of UNIVISOR W/SAFE video tape

"Patrick" — Special Effects Continued from P.50

THE FLYING RIG

One effect you touched on before was a rig for the scene where Patrick threatens a doctor out of a room and into a doorway by psycho-klastic power. Could you describe how you executed that?

Actually it's an overhead pulley, a mineral, supported from above with four bunnies riding on a single pulley, and a pulley arrangement to lift the actor.

The actor wears a harness belt which goes around his waist, with straps that run down under the groin and others up over the shoulders. On the sides of the harness are metal reinforcements where you attach piano wires with ferules — little copper sleeves that are clamped onto the wire. The wire is then run up to a spreader bar which hangs from the heavy arrangement.

The spreader is 24 inches wide and keeps the wires apart, so they come down in the proper angles, and don't get in the way of the actor's arms and control any movement. The piano wire is padded, or left the way it is, depending on the kind of lighting and wall coloring in the set.

And how is the device triggered?

The whole thing is counter-weighted. There are pulleys up above, a pulley at each end of the mineral and a rope that is attached at one end, runs to the



Kathy Chase Photographed and Dr. Wright (Brian Kemp) Patrick

other end, over the pulley and back, and over two pulleys on the ceiling itself by pulling on the whole system and that lifts the actor. Therefore, in any position on the mineral the actor will maintain the same height.

If only one pulley had been used as the metal when a wire ran back and forth, the arc of movement would shorten the distance at each extreme of travel and the actor would move up and down. You can adjust the height simply by pulling on the rope.

Then you counter-weight the rope so that the actor has very little weight — he is just about ready to fly off the floor. So with one man you can pull the actor up and down.

We pulled the actor out of the room by attaching a wire to the back of the harness, and running that to a big piece of timber. We

then had four people pull on it.

Originally I had used to build a junk hatchet — another term readily available in the U.S. The device is a long, reinforced board with 20 to 30 strands of heavy bungee or shock cord attached to eye-hooks at one end and a winch at the other.

You just wind it up like a giant slingshot, attach the harness cable, then let it.

It's generally used for shotgun effects, for someone being blown against a wall, but in the available time I was unable to locate anything but fern fronds — and the machine would not operate properly.

ACTORS

Do you often find that actors aren't prepared to do the stunts?

Executing.

In the city, people associate gentility in groups of their own kind. In a country town, the population is too small for that and there is generally a greater mixing. I would like to try and capture that diversity of types — in a heightened reality certainly, but one that doesn't look too much with its artificial roots. I hope we can create a good deal of warmth and energy — as we tried to in *Mouth to Mouth*.

Are you shooting on location?

Yes, it will be filmed entirely in Dunblough. We have been up there looking around the place and the town is situated at the place. Dunblough, the play, was taken there a couple of years ago and played three sold-out nights. Everyone liked it, and looks forward to the film putting Dunblough on the globe.

Have you finalized a budget for the film?

Yes, \$350,000 — which is a lot

Not really. On Patrick, they were all very co-operative. If there were any reservations, I would perform the stunts and show them just how dangerous as safe it was.

The actress in the fire burning scene, Carole-Anne Aythya, was very nervous about the fire. A short time before the take I walked up to her and said the thing off in my own hair. She thought it was great and wanted me to show it to the director. We had Richard Franklin come onto the set and I made up another hand, then stuck it on her hair. She was expecting me to put it on my hair but, after asking a favor about what a great trick a was, it was hard for her to refuse to try it. We let it burn and she was relieved to find that she didn't feel any heat and that it was quite safe.

Does a special effects man often have to convince the fear of actors?

Yes, though I have found that, other than by demonstration or detailed instructions, we all speak or sometimes approach usually does the job. A lot of times I think things like "Is the ambulance stuck outside?" or "Has the emergency room been notified?" That kind of approach seems to set actors at ease.

Due to limitations of space the above interview was edited to fit the limited columns allotted. Readers who show interest in related material — including motion picture use of slow motion, etc. Those interested may find their answers from Cinefantasy magazine or elsewhere for a nominal fee.

John Dolgan

Continued from P.48

"Dunblough" has been a projected film for a long time. What did you become involved?

I was brought in to direct the film at the end of last year. Max Gribble and John Trevisi were appointed administrators of Prime Factory Productions, which is the film-making arm of the Prime Factory. It has been their role to get the film off the ground and they are now functioning as associate-producers. John Wolley will produce.

As for the script, Jack wrote the first few drafts, and subsequently, it has passed through a number of further drafts after discussions Jack has had with Max Gribble, myself and John Wolley.

What market is the film aiming at? Presumably, the theater-going audience wouldn't be sufficient in itself.

In terms of the number of people who have seen it,

Dunblough is probably the most successful theatrical event in Australia's history. I understand it has been seen by more than 350,000 people. Because it's been so universally well-liked, I think a large number of the people who have seen the play will want to see the film. This is a good start. Obviously we want everyone else to see it too.

Isn't there a danger that they will be expecting a film version of the play?

They probably will, and in publishing the film we will have to indicate that it is going to be very different to the play. Roughly it is comedy, and if it works it should have very wide appeal. However, I would also like to capture some of the feeling of films, like for example *Amadeus* and *The Firm's* ball, and the play *After Mr. Wood* — although a bit more conscious than these it is the film as having much broader possibilities than simply a stage-style either comedy which some people seem to be

of money is a very difficult to put it below that, simply because of the size of the set and associated expenses of accommodating thousands and finding that number of people. There are more than 30 large speaking parts, and a lot of extras.

Have you raised all of the money?

Most of it, there is still some private money to chase.

Will the crew be of a similar size to that on "Mouth to Mouth"?

A bit larger in the Art Department/Costume/Props area, but a number of the same people. Tom Cawth will be shooting it, Lloyd Corrick will do the sound, Vicki Molloy will be production manager.

Probably seven or eight people from *Mouth to Mouth* will be working on it — the crew on *Mouth* was very good. I was delighted to work with Tom again — we had worked together once on *Boysie Walwyn* in 1970. *

BRIAN KAVANAGH
Editor

LONG WEEKEND



The Devil's Playground

KAVANAGH PRODUCTIONS PTY. LTD.
(03) 699 9749

Correspondence:
104 Erskine Street,
MIDDLE PARK VIC. 3206

London Representative:
Leon Boyle Ltd.,
6 Victoria Square,
London, SW1W 0QY U.K.
01-834 7939

Short film reviews ...
Feature film reviews ...
Latest film library news ...
Film society and festival news ...
Films for the specialist ...

Federation News
has all the answers

It is the quarterly journal of the Federation of Victorian Film Societies now published with the assistance of the Creative Development Branch of the Australian Film Commission.

For over 20 years, Federation News has become recognised as an essential reference journal for the non-commercial use of 16mm film... film societies, schools, adult discussion groups, specialists who use film and plan programmes.

Federation News is now published in March, June, September and December.

1978 SUBSCRIPTION: \$16.00 inc postage from:

F.V.F.S., 4 Stanley Grove, Canterbury,
Victoria, 3126.

FILMNEWS

FILMNEWS, a monthly newspaper of Australian independent cinema, is published by the Sydney Filmmakers Co-operative Ltd. **FILMNEWS** contains news and reviews, interviews, technical and production notes, gossip and opinion. Essential reading for anyone interested in the development of Australian film.

Subscriptions - \$8/year (Aust) or \$15/year (Foreign).
Send to **FILMNEWS**, P.O. Box 217, Kings Cross, NSW 2011, Australia.

CAMERA MISSING

1948 Arriflex Model A
Serial No. 1000

Complete with:
28mm lens (lens No. 11761126)
35mm lens (lens No. 12061115)
and 5 inch lens (lens No. 20411121)
Plus two 400f. magazines

\$100 reward for return of above

Please phone: **Film Search Partners**
001 919 4622

Steven Spielberg

Continued from P. 22

But I had to make this film pretty much from my understanding. There comes a point where you have to forget the audience and try to please yourself.

I got a lot of letters from people who have seen the film five or six times in the U.S., and who tell me about things they missed the first or second time and got the fourth or fifth time.

That's very good for the film. . .

Yes, it is. It's a miracle if you are a cineaste person to see any film more than once.

How much money has the film made?

Seventy million dollars*.

What percentage of that is yours?

About 15 per cent, but not 15 per cent of the \$70 million. It is only after distribution costs, after the studio has taken its share, the exhibitors theirs and so on. It's a racket. Everybody gets their money first and when it is time for the filmmakers to get their piece, it's hardly a month later. That's how it has always been.

What is a filmmaker's story distributing his own film, that's when he can make a profit, and that's what I'll start doing in the future. But then I am not too concerned with how much money I can make from the film — I never have been.

Don't you want to be your own producer?

Yes, very much, but the reason I wasn't my own producer on this film was because I knew it would be a gargantuan project, and I knew I needed somebody who could handle the studio and the paperwork. I didn't want to spend my time at home doing that when I should have been planning my next day's shooting. I'll be my own producer on a very small film, like my next one. It has a budget of only \$15 million, with a five-week schedule.

So you are still capable of working on a small film as opposed to a mammoth. . .

Sure, I am going back to my roots with this next film. It's about what happens when you are eight or 14 years old, and what you go through leaving school at 3 o'clock and having dinner at 6 1/2's



The great scenes where the first of a series of UFO sightings is revealed. *Close Encounters of the Third Kind*.

about today's children, not when I was a kid, because today's children are much more advanced than when I was 11 years old. They are reaching puberty, and discovering women and their own self-importance much earlier.

When do you start it?

In May, and it will be out at Christmas. I can do a very small film because my appetite for the big ones has been. I am full! I feel like I've had fish with Jaws and meat with Close Encounters — now I want a light desert.

In "Close Encounters" we worked with five great cinematographers.** How did that work out?

They never actually worked together. I should explain: I make films in an amateurish way. I shoot the first overall shot first, then I stop and look at it. I then see if it really, say, is a new opening or more explanation to a scene. Sometimes I go out months later and shoot two more days. And then a month beyond that I shoot another two days.

When I was shooting some of the endings, John Alton was available, but Vilmos Zsigmond was making another film and couldn't wait for me to be interested about adding extra scenes. Later on I got another idea and Leslie Kovacs shot a few days for me. That's how it works. I don't believe that a film should stay when the schedule says "last day."

My problem is I should be hunkered to the wall. On this film, I was still cutting only days before it was released. I took scene minutes out a week before it opened. And if it had it to do all over again, I'd take another scene minutes out.

** Vilmos Zsigmond, Leslie Kovacs, William A. Fraker, John Alton and Douglas Moore.

to anybody, a scenario about Lucerne's life leading up to the madhouse in the desert. That he understood.

Do you think the U.S. government today would really be so open-minded in their reception of a scientist?

Yes. I think if scientists had received proof 20 years ago, they would have had maybe 15 years to condition themselves to a. That's why the people on the base of operations were so scientific, so blue at the time, because they spent all those years preparing for that one moment.

The time and the date was a surprise, but the overallity was not. I think if it were animated today that control had been made, scientists all round the world would remain sceptical and every one of them had been brought into a room and introduced to scientists down through the ages have been the most sceptical of people.

Have you any more ideas like "Jaws" or "Close Encounters" that you want to get before the public eye?

Not at the moment. Close Encounters was phenomenal, Jaws was not. Jaws was a bank I stumbled across in an office. I read it and almost consciously not I'd like to make it — I didn't know what I was trying myself in. Jaws was an accident, but this film wasn't.

Right now I would like to make a musical, an old-fashioned musical where the story goes for a song. Lots of heavy tap-dancing, almost coming out of the shoes. The problem is that films were as successful in the '30s and this is irrelevant in today. Because of Fred Astaire, people forced their children to learn to dance. But tap dancing has not been in vogue for two decades, so when you make a musical you can't find any tap dancers. It'll be hard doing.

SPIELBERG FILMOGRAPHY

TELEVISION FEATURES

- 1978 Night Gallery (ABC Movie of the Week)
- 1979 The Pied Piper (ABC Movie of the Week)
- 1979 God Bless the Children (ABC Movie of the Week)
- 1977 Small Wonder (weekly outside the U.S.)
- 1972 Smokey Bear

TELEVISION SPOTLIGHT

- 1979 State of the Game
- 1979 Muppet Movie, MD
- 1979 Columbia

FEATURES

- 1975 Shogun Express
- 1975 Jaws

* As of early February 1978

TITLE:



OPICS

**MOTION PICTURE
SUPPLIES PTY. LTD.**

CAMERA:

16mm double system production: ECLAIR, NPL
16mm hand held: ECLAIR, ACL
16mm single system: ECLAIR, ACL, SS
35mm double system telescopic and
academy: ECLAIR, CAMEFLEX
35mm hand held: MOVIECAM

SOUND:

STELLAVOX SP8.2: dual track sync
recorder, AMH-18: 8-channel mixer.
MAGNASYNC: transfer recorders, insert
dubbers, reproducer, displacement
recorders and reproducers.
MICRON: radio mike transmitters

GRIP:

LOWEL: link location systems. MATHEWS
and RDS: for gobo's, stands, flags, cutters,
pole cranes, scrims, nets, sub-screens, dummies
and grips. MILLER and QUICKSET: tripods.
TVP: dollies. LOWEL and TVP: sound booms.

LIGHTING:

Flicker free HMI fresnel and open face focusing heads: LTM 200, 575,
1200, 2500 and 4000. KOBOLD fill lighting 575 and 1200. Portable
lighting systems: LOWEL TOTA and LCD "yellow heads". LOWEL
SOFT lights and OMNI lights. Battery driven KOBOLD HMI tungsten.
Colour control and diffusion by ROSCO cinegel.

STUDIO:

Grid and hangar systems by
RDS and LTM.
Studio lighting fixtures by
RDS, LTM. Colour effects by
ROSCO SUPERGEL. TVP
studio dollies and booms.

SETS:

Paint by ROSCO PAINT.
Cladding by ROSCOTALIX.
Drapes and costume effects by
ROSCOCOLAME. Mosaics by
ROSCOLENE. Breakaways by
ROSCOBREAKAWAYS.

LAB:

NELSON HORDELL & OXBERRY
for effects and step printers,
liquid gates by OXBERRY. Test
equipment by HOLLYWOOD
FILM CORPORATION. Standard
reissue by SMPTE test films.

POST PRODUCTION:

PREVOST 16/35 combination editing tables,
MOVIOILA flat bed and upright editors, ACMADE pic
synops, EASTON synchronisers and winders, HFC
and CIR splicers, Mylar and scratch splicing tape, horses,
bunches, trimbins and scissors.

EFFECTS:

OXBERRY: animation stands from super 8 to
computer controlled master series with aerial
image. NELSON HORDELL: super track front
projection systems and animation stands
with aerial image. FAX: 16mm low cost
animation stands.

TALENT:

A.R. Andy GIBSON
HUGH JINGSLLEY
ROSS GILVY
IAN McJULEY

sydney
melbourne
brisbane
perth

26 1951
62 1133
62 8616
325 3910

LOCATION:

H.O. 8 dungetts lane sydney 2000. telax.
77 city rd, sth melbourne 3205.
28 baxter st, fortitude valley 4005.
121 hill st, east perth 3205.

AA 2686-
AA 30912
AA 42054-
AA 93562

NEW AUSTRALIAN FILM PRODUCTION BUDGET FORM NOW AVAILABLE



This production budget has been specifically tailored to meet the needs of film production in Australia by The Australian Film Commission after consultation with industry experts. All applications to the **Project Branch** for production funding must be accompanied by this budget form.

The recommended industry selling price is \$a.25 and copies can be purchased from the following outlets.

AFC Offices Sydney & Melbourne — John Barry
Group — Samuelson Film Service Aust. Pty. Ltd.
— Cinema Papers and most State Film Corporations

35mm & 16mm Negative Cutting

CHRIS ROWELL

Chris Rowell Productions,
139 Penrhyn Street,
Woolloomooloo, NSW 2068

Phone: (02) 411 2255

AUSTRALIAN FILM AND TELEVISION SCHOOL

STUDENT ENROLMENT 1979

The Australian Film and Television School will shortly be calling for applications for their 1979 student intake.

Details will be announced nationally in daily papers on 27 and 28 May, when brochures and application forms will be available. 26 places offered annually for 3-year diploma course in film and television production, and 4 places offered annually for 1-year certificate course.

Enquiries: Recruitment Officer
Australian Film and Television School
PO Box 125
NORTH RYDE, NSW 2113
(02) 887 1544

Producers Guide

Continued from P. 134.

(with normal release fees for material shot within the studio should be stated, (with) equipment, flats, lighting, etc. the studio is to supply should be scheduled.

E. Problems of Filming Overseas

A producer proposing to take Australian-owned film equipment outside Australia to film on location will need to approach the relevant Chamber of Commerce in his city to get an unanimously accepted "carte" — a documented setting out and identifying by serial number the equipment to be exported. A separate sheet is provided for each country the production will pass through; the producer presents this to the relevant customs authority at the point of entry for stamping.

The carte addresses the problem of establishing non-liability for support duty. The producer will need to lodge a bond or bank guarantee, or otherwise satisfy the Chamber of Commerce of his ability to pay the maximum amount of duty payable on the equipment in question in the event it is not returned to Australia.

F. Laboratory Fees

The producer will need to establish with the laboratory that is processing and ultimately handling the release printing of his production who has the right to order release prints, and those with the right to remove negative or other pre-printed materials. This will be important when the film is completed and foreign sales agents are handling print orders.

In the event that part of the film's financing

comes from the Australian Film Commission, or some state corporations, it may be necessary to provide that only certain named people can remove material from the lab. This is usually provided by way of what is termed an "access letter" which is lodged with the laboratory and remains in force until cancelled.

G. Other Forms

There are a number of other miscellaneous production and post-production forms which the producer will need to make use of from time to time and which are more fully discussed in the subchapter service.

These include arrangements with labs engaged in dubbing or sub-titling, and the production and arrangements for the use in the producer's film of pre-existing film material, or other "stock" footage. ★

*You're never
too young
to start
subscribing...*



*...enjoy it in the comfort of
your own home...*

SPECIAL OFFER
20% OFF

SUBSCRIBE NOW!

Four Issues \$8.00* POST FREE

Name

Address

Postcode

To coincide with Issue 18 | April-June
Issue 17 | July-Sept.

Please allow 4-6 weeks for processing.
Thank you very much for your interest.

Cinema Papers Pty. Ltd. 141 Elmore Street Melbourne, Victoria Australia 3000

The big shot



A dynamic "SHOTGUN" microphone with lobar directional pattern. Narrow angle pick-up even at great distance from the sound source and elimination of unwanted reverberation and handling noise. Built in two position bass-cut switch (-7 - 20 dB at 50 Hz). Recommended for use in TV and film studios or on location.



AKG
D900

Revox adds something special to a reel of tape

Experience and reliability — THE well known reliability of the A77 tape deck is a result of a professional design concept which successfully combines the advantages of a solidly constructed tape transport mechanism with an advanced electronic circuit design.

- Stability under heavy use
 - Mechanical precision
 - Off tape monitoring
 - Track to track recording
 - Echo and multiplex effects
 - Vertical or horizontal operation
 - Editing and remote control facilities
- Revox fulfils your professional requirements.

REVOX



For further information on the REVOX or AKG Systems Contact:
Amalgamated Wireless (Australasia) Limited

New South Wales
Phone 261 0702

Victoria
Phone 582 4550

Queensland
Phone 33 3431

South Australia
Phone 272 2269

Government
Phone 44 1801

Western Australia
Phone 71 2651

Tasmania
Phone 34 5261, 34 54 12



Australia's favourite premium beer.

CARLTON
Crown Lager



ANOTHER CARLTON PRODUCT

